HOME ALONE II

LOST IN NEW YORK

PRODUCTION DRAFT B
SEPTEMBER 10, 1991

HOME ALONE II: LOST IN NEW YORK PRODUCTION DRAFT B 9/10/91

EXT. MCCALLISTER HOUSE. NIGHT

All the lights are on. Cars are parked in the driveway.

INT. MCCALLISTER HOUSE. FOYER

Kids are running up and down the stairs with suitcases, sporting equipment, hair dryers, Walkmans, travel debris. Pre-travel chaos.

TRACEY
(coming down)
Has anybody seen my sunblock?

SONDRA
(going up)
What's the point of going to Florida if you're going to put on sunblock?

MEGAN
(coming down)
I don't care if I age like an old suitcase, I'm getting toasted.

JEFF
(going up)
So you'll be a skag with a slightly darker shade of skin.

LINNIE
(coming down)
Jeff's jealous because he doesn't tan. His freckles just connect.

INT. FAMILY ROOM

HT0000001

Uncle Frank's sitting on the sofa with his feet up on the coffee table. He's zipping through the cable stations. Fuller's sitting next to him drinking a Coke.

UNCLE FRANK
Go easy on the fluids, pal. The rubber sheets are packed.

INT. MASTER BEDROOM

Kate's packing a suitcase. Kevin's on the bed watching TV. He's dressed in grey slacks and a white shirt. He has a recording Walkman. He's recording and playing back.

KATE
Honey? Do you have all your stuff packed?

Kevin puts the Walkman to his mouth and whispers into it. Kate walks into the bathroom. Kevin rewinds and plays back...

KEVIN'S VOICE
Yes.

KATE (OS)
All the stuff I put out for you?

Kevin whispers into the Walkman again, rewinds and plays back...

KEVIN'S VOICE
Not the pants with the little idiot guys sewed all over them.

Kate comes out of the bathroom with her toiletries.

KATE
They aren't little idiot guys, they're little golfers, and those pants are for you to play golf in.

KEVIN
Nobody my age goes to Florida to play golf.

KATE
Did you see what Grandma Ellie sent you for the trip?

KEVIN
Let me guess. Tweety Bird swim fins?

Kate holds up a six-inch-square plastic package.

KATE
It's an inflatable clown to play with in the pool.

Kevin rolls his eyes and turns back to the TV.

CU. TV

HT0000001

It's a game show. A smarmy HOST is saying farewell.

HOST
Thanks for joining us. We'll see you tomorrow on the new Celebrity Ding-Dang-Dong! Bye-bye!

A card featuring a photograph of a New York hotel comes on. It's a big, old tower.

ANNOUNCER
Guests of the new Celebrity Ding-Dang-Dong! stay at the world renowned Kensington Towers Hotel, New York's most exciting hotel experience. For reservations at the Kensington Towers or any of the other fine American Star hotels worldwide, call 1-800-SANDMAN.

INT. MASTER BEDROOM

Peter walks into the room with the McCallister Christmas bell ornament. He rings it for Kate.

PETER
Found the Christmas bell.
(to Kevin)
Are you packed?

Kevin rewinds his tape.

KEVIN'S VOICE
Yes.

PETER
Are you getting a cold?

KEVIN
No.

Kate comes out of the bathroom. Peter hands her the bell.

PETER
It was in with the Easter decorations.

KATE
Figures.

Kate gives the bell a ring and puts it in the suitcase. HT0000001

KEVIN
How can we have Christmas in Florida? There's no snow. It won't seem like Christmas at all.

KATE
Christmas isn't about snow.

PETER
(to Kevin)
You better go get your tie on.

KEVIN
My tie's in my room and I can't go in there. Uncle Frank's taking a shower in the kid's bathroom. He said that if I walked in and saw him naked, I'd grow up never feeling like a real man. Whatever that means.

Kate gives Peter a dirty look.

PETER
(to Kate)
I'm sure he was kidding.
(to Kevin)
Just run in and get your tie. It's okay.

KEVIN
Does Uncle Frank have a lot of muscles nobody knows about?

KATE
Just in his head, honey. Go.

INT. HOUSE. UPSTAIRS HALLWAY

Sondra and Megan drag their suitcases out of Megan's room. Kevin comes out of the master bedroom.

MEGAN
Dad said we have to have our suitcases down by the door before we go to the Christmas Pageant.

KEVIN
Are you my new mother?

SONDRA
Remember what happened last year?

KEVIN
No, actually, I don't. Aliens erased my memory.

SONDRA
You mean your brain.

HT0000001

Kevin points the tape recorder at the girls and presses the play button. A tape recorded BELCH.

MEGAN
You're nauseating.

They continue down the stairs. Kevin laughs.

INT. KEVIN'S ROOM

Kevin sneaks in. The shower in the adjoining bathroom is running. Uncle Frank is SINGING "COOL JERK". Terrible, off-key, embarrassing singing. Kevin sneaks to the bathroom door. It's ajar.

INT. BATHROOM. CU. KEVIN

He pushes the door open and peeks in. He holds out his tape recorder.

INT. BATHROOM. SHOWER

Through the shower curtain, the outline of Frank singing and doing the Jerk. He suddenly stops and yanks the curtain aside.

UNCLE FRANK
Get outta here, you nosey little pervert! Or I'll come out and slap you silly!

INT. KEVIN'S ROOM

He jumps out of the bathroom and slams the door. He clicks his tape recorder off, grabs his tie off the bed and exits.

INT. BUZZ'S ROOM

Buzz is standing at the closet tying his necktie. He's wearing grey slacks and a blue blazer. Rod's lying on the bed. Jeff's combing his hair in the mirror.

ROD
How come you have to sing in a grade school kiddie program?

BUZZ
I'm in church choir. The school borrowed us to sing the low parts the twirps can't sing because their nuts haven't dropped yet.

ROD
You're in a church choir?

BUZZ
I have a beautiful voice.

HT0000001

JEFF
And you like to watch the girls' choir change into their robes.

BUZZ
That's definitely a perk.

Kevin comes into the room.

KEVIN
Buzz?

BUZZ
(turning slowly)
Excuse me. When you're in my room, on my turf, on my sovereign territory, I'm Mr. Buzz.

KEVIN
I called you Mr. Buzz this afternoon and you mooned me.

BUZZ
You weren't in my room.

JEFF
Knock it off, Buzz.

KEVIN
Can you help me tie my tie?

BUZZ
You must me with your neck?

KEVIN
(thinks, rejects)
Jeff?

JEFF
Don't look at me. I'm a clip-on man. Ask Dad.

KEVIN
He showed me a bunch of times but I forgot. He said I had to do it myself.
(after a pause)
Rod?

ROD
Sorry. I never wear ties. I have an image to protect.

CU. KEVIN

He looks up nervously at Buzz.

CU. BUZZ

He grins.

HT0000001

BUZZ
Being a dependent little worm definitely has some serious disadvantages.

INT. MCCALLISTER HOUSE. FOYER. LATER

The two families are gathered in the foyer. They're putting on their coats.

FRANK
I don't understand why we have to go watch your kids sing. You never see our kids sing.

KATE
(to Buzz)
Where's Kevin?

BUZZ
Last time I saw him, he was fooling around like we don't have to be anywhere important tonight.

KATE
Kevin! Get down here! We're leaving!

INT. MCCALLISTER HOUSE. STAIRS. CU. FEET

Kevin's shiny, little loafers step INTO FRAME. As he comes down the stairs, he steps into CLOSE-UP and stops. He's scowling. His tie is knotted into a huge ball around his neck. Two inches of tie hang down from the baseball-size knot.

HIS POV

The families are looking up at him.

FRANK
(after a pause, chuckling)
Hey, sport, you trying for Worst Dressed Dink in the Fifth Grade?

The kids crack up.

CU. KEVIN

HT0000001

He scowls. Another miserable family holiday begins.

EXT. GRADE SCHOOL. WINTER. NIGHT

A beautiful, 1920's, three-story, brick grade school. We HEAR CHILDREN'S VOICES.

INT. SCHOOL AUDITORIUM

A CHILDREN'S CHOIR sings AN ORIGINAL CHRISTMAS SONG. The lights are down. The Children are holding electric "candles."

CU. KEVIN

Singing.

CU. BUZZ

Singing. He looks down.

HIS POV

Kevin's in front of him and a riser down.

CU. BUZZ

He taps a geeky KID next to him.

INT. AUDITORIUM. AUDIENCE. KATE

She's watching with great pleasure and pride. She leans over to Peter and whispers...

KATE
Kevin's solo's coming up. Tell Leslie.

CAMERA MOVES WITH Peter as he leans over to Leslie and whispers...

PETER
Kevin's solo is coming up.

Leslie nods and CAMERA MOVES WITH her as she leans over to Frank. He's asleep, head back, mouth open, snoring to beat all hell. Leslie smacks him.

CU. KEVIN

He's nervous. He looks to his left.

HIS POV

A plump, matronly MUSIC TEACHER, accompanying the choir on piano, gives Kevin a reassuring smile and nod signalling him that he's to begin his solo.

CU. BUZZ

He takes the geeky Kid's candle. He grins devilishly.

CU. KEVIN

He takes a deep breath and bows his head...

CU. BUZZ

He moves the candles toward Kevin's head.

HT0000001

CU. KEVIN

He lifts his head and begins to sing. His ears glow bright orange. Buzz is holding the candles behind his ears.

CU. KATE

A puzzled look. She leans forward.

HER POV

Kevin sings with great gusto, unaware that his ears are illuminated. A few TITTERS break out in the audience.

CU. KEVIN

He hears the scattered laughter. He doesn't understand why.

CU. PETER

He looks over his shoulder as the laughter spreads.

CU. FRANK

He lets out a great bellowing, snorting, horse laugh.

INT. AUDITORIUM. STAGE

Kevin sings on, ears blazing. He can't figure out what's so funny. A line in the song requires him to put his hands to his ears. As he does so, the audience explodes with laughter.

KEVIN'S POV

The audience is shrieking, bouncing in their seats.

CU. KEVIN

He looks to the side. The Choir is laughing now. He turns around slowly and sees Buzz holding the two candles, grinning.

EXT. STAGE. KEVIN AND BUZZ

Kevin punches Buzz in the stomach. He falls back, throwing out his arms, smacking the two Kids next to him. They bang into the Kids next to them. One stumbles forward and knocks into a Child below him. The Teacher jumps up from the piano bench, the laughter dies.

CU. KATE

She bolts forward, wide-eyed with shock.

KATE

KEVIN!

HT0000001

INT. AUDITORIUM. STAGE

The curtain falls on the collapsed and tangled Choir.

EXT. MCCALLISTER HOUSE. NIGHT. LATER

The lights are burning brightly.

INT. LIVING ROOM. CU. KEVIN

Scowling, sour and angry. Arms folded across his chest.

CU. BUZZ

Looking remorseful and sad.

INT. LIVING ROOM

Buzz and Kevin are in chairs in front of the fireplace as if on trial.

REVERSE

Peter, Kate, Linnie, Megan, Jeff, Rod, Sondra, Tracey, Brooke, Fuller, Uncle Frank and Aunt Leslie are gathered on the sofa, love seat, chairs and floor. All eyes are on Buzz and Kevin.

INT. LIVING ROOM

Buzz clears his throat and puts on his most sincere face.

BUZZ
I'm sorry. I was immature. I was... nutty in a delinquent fashion. I apologize to all of you. And I apologize...
(to Kevin)
...to you. Sorry, Kev. I will never disparage your ears again. I hope you can forgive me.
(to the family)
And I give you my word that I will not engage in any more hijinks that might spoil our trip to Florida and set a tone inconsistent with the spirit of this most sacred holiday.

Kate smiles proudly.

HT0000001

KATE
That was very nice, Buzz. I'm glad you realized that what you did was wrong.

Kevin looks at Kate with a look of profound incredulity.

BUZZ
It was just plain wicked. Evil. Horrid. But most off all, shameful and disrespectful. To you and to my brother.

KATE
Kevin? What do you have to say?

CU. KEVIN

He looks from Kate to Buzz. He's shocked.

HIS POV

Buzz turns to him. He blocks his face from the others by casually stroking his nose. He curls his lips back and rattles his retainer at Kevin in a deliberate repudiation of his apology.

BUZZ
(whispers)
Beat that, you little trout sniffer.

He immediately turns back to the family with a sorrowful expression.

CU. KEVIN

He holds his temper and looks to the family.

HIS POV

MOVING. CAMERA PANS the expectant faces of the assembled family members ending on Fuller heartily drinking a Coke.

CU. KEVIN

A long beat and he speaks.

KEVIN
I'm not sorry. I did what I did because Buzz humiliated me and, since he gets away with everything, I let him have it, and since you're all so stupid to believe his lies, I don't care if your idiotic Florida trip gets wrecked or not. Who wants to spend Christmas in a tropical climate anyway?

INT. LIVING ROOM

HT0000001

Kevin stands up and starts for the door.

KATE
Kevin!

PETER
If you walk out of here, you'll sleep on the third floor!

KEVIN
So what else is new?

UNCLE FRANK
You better not wreck my trip, you little sour puss. Your Dad's paying good money for it.

Kevin exits. The family sits silently. A little deja vu.

KATE
Excuse me.

Kate exits.

INT. THIRD FLOOR BEDROOM. KEVIN

He's lying on the bed, hands behind his head. He's mumbling to himself.

KEVIN
They're all a bunch of jerks...

Kate marches up the stairs.

KATE
Last time we all tried to go on a trip, we had a problem that started just like this.

KEVIN
Yeah. With me getting crapped on.

KATE
I don't care for your choice of words. That isn't what happened last time and it isn't what's happening this time. Buzz apologized to you.

KEVIN
Then he wiggled his retainer at me. He didn't mean what he said. He's just sucking up to you.

KATE
Your father's spending a lot of money to take all of us to Florida.

KEVIN
That's his problem.

HT0000001

KATE
You sit up here for awhile and think things over. When you're ready to apologize to Buzz and the rest of the family...

Kevin points his Walkman at her.

KEVIN
Would you repeat that? Please?

KATE
Turn that thing off!

Kevin sets the Walkman down.

KEVIN
I'm not apologizing to Buzz. I'd rather kiss a toilet seat.

KATE
Then you can stay up here the rest of the night.

KEVIN
Fine. I don't want to be down there anyway. And you know what? If I had my own money, I'd go on my own vacation. By myself. Alone. Without any of you guys. And I'd have the most fun of my whole life.

KATE
You got your wish last year, maybe you'll get it again this year.

CU. KEVIN

He's silenced by the remark. He recalls his last brush with angry wishes. He steels himself and fires a last fatal retort.

KEVIN
I hope so.

CU. KATE

Tired of the battle and disappointed. There's no fight left. She turns and heads down the stairs.

CU. KEVIN

He lifts off the bed to watch Kate go down the stairs. He thinks for a moment and lies back on the bed. He picks up his Walkman. He turns it off.

EXT. MCCALLISTER HOUSE. MORNING

Two airport vans are waiting in the driveway.

HT0000001

EXT. MCCALLISTER HOUSE. DOORBELL

One of the van DRIVERS pushes the button.

INT. MASTER BEDROOM

Kate and Peter sit bolt upright in bed. They jump out and, facing each other across the bed, scream...

KATE AND PETER
WE SLEPT IN!!

INT. HOUSE. FRONT STAIRS

Family members race up and down the stairs, dressing, shouting, lugging suitcases. It's domestic hysteria.

EXT. MCCALLISTER HOUSE. LATER

The front door opens and the families stream out.

KATE
Our McCallisters in the front van, the other McCallisters in the back van!

Kate has a nylon travel bag slung over her shoulder.

KATE
(clutching the bag)
Money, credit cards, itinerary, Linnie's eye drops, sunglasses...

PETER
Tickets?

Frank exits.

FRANK
I know I shouldn't complain about a free trip but jeez, you people give the worst goddam wake-up calls!

KATE
Frank! Do you have all the tickets?

FRANK
Leslie's in charge of tickets. I'm in charge of motel reservations.

He exits the porch. Leslie rushes out of the house waving the tickets.

LESLIE
Got 'em, Kate!

HT0000001

PETER
Why is it that every time we go on a trip, we leave in a state of confusion?

KATE
Maybe it's because we never go on a trip with less than fourteen people.

EXT. HOUSE

Leslie scoots the last of her kids into the second van. Kate and Peter rush past...

KATE
How many do you have, Les?

LESLIE
Seven.

KATE
Seven. And we are how many?

LESLIE
Fourteen.

Peter and Kate rush to their van.

INT. FIRST VAN

Kate and Peter slide into the seat behind the driver. Their kids are behind them.

KATE
Seven.
(counts herself)
Eight.
(counts Peter)
Nine.
(the kids)
Ten, eleven, twelve, thirteen...

INT. VAN. FRONT PASSENGER SEAT. FROM BEHIND

Kevin peeks around from the front bucket seat. He's still grumpy.

KEVIN
Fourteen.
(displays his ticket)
And this time I'll carry my own ticket. Just in case you guys try and ditch me.

CU. KATE

She breathes a sigh of relief.

HT0000001

EXT. MCCALLISTER HOUSE

The vans pull out.

EXT. O'HARE AIRPORT. TERMINAL. MORNING

The vans are parked at curbside. SKYCAPS are checking the luggage. Frank dishes out the tickets.

FRANK
(to Peter)
We're short one.

PETER
(to Kevin)
Don't you lose that ticket.

KEVIN
I need batteries.

PETER
I don't have any batteries.

Kevin reaches into the travel bag Kate has over her shoulder.

KATE
Not right now, Kevin.
(to Skycap)
What gate do we go to?

SKYCAP
E-15.

Kate slips the travel bag off her shoulder. She sets it on the stack of luggage. Kevin swipes it.

KATE
That's all the way at the end?

SKYCAP
Almost.

KATE
That figures.

MEGAN
Who am I sitting next to?

HT00000001

KATE
You can work that out on the plane.

KEVIN
I took the ticket that's not near any of you guys.

BUZZ
Hey, Mr. Ear Glow, why don't you drop the hurt baby crap. It's getting moldy.

KEVIN
Why don't you shut up?

PETER
Knock it off.

The Skycaps finish the bags. They hand the claim tags to Frank.

FRANK
Give them to my brother. He's the big tipper.

Peter takes the tags. Kevin looks in Kate's bag for the batteries.

INSERT: BAG

Kevin finds a cash-filled envelope.

CU. KEVIN

His eyebrows pop up at the sight of a thousand dollars.

EXT. AIRPORT

Kate shepherds the kids into the terminal.

KATE
Let's go!
(to Kevin)
Give me my bag.

KEVIN
I gotta get the batteries.

SKYCAP
You folks better get moving.

KATE
(to Kevin)
Bring the bag and do it on the plane!

BUZZ
I told you he was trying to wreck the trip.

Kevin takes a swat at Buzz. Frank grabs his arm.

FRANK
Are you trying to make us miss the plane?

KATE
Come on!

INT. AIRPORT. CONCOURSE

HT0000001

The families hurry down the crowded corridor.

INT. AIRPORT. CONCOURSE. KEVIN

He's wearing his Walkman, trotting along as he fishes a package of batteries out of Kate's bag. Jeff and Linnie pass him by. Peter runs past. Kevin looks up...

HIS POV

Peter's Burberry trench coat ahead of him.

CU. KEVIN

He picks up his pace, running blindly, as he puts the new batteries into his Walkman.

INT. AIRPORT. SNACK BAR

A middle-aged BUSINESSMAN in a Burberry trench coat finishes a cup of coffee. The McCallisters race past, two abreast, six deep. Peter brings up the rear. The Businessman tosses his coffee cup into the trash, picks up his briefcase and steps into the concourse traffic.

CU. KEVIN

He's fumbling with the battery compartment cover. He looks up.

HIS POV

The Burberry trench coat.

INT. AIRPORT. CONCOURSE. FAMILY

They reach the concourse intersection. Kate leads the way down the right concourse. Thirteen McCallisters whip past.

INT. AIRPORT. CONCOURSE. KEVIN

He closes the Walkman battery compartment door, turns it on and hooks it on his belt. He looks up.

HIS POV

The Burberry trench coat.

HT0000001

INT. AIRPORT. DEPARTURE GATE

The McCallisters arrive at the gate.

INT. AIRPORT. KEVIN

He continues down the wrong concourse. He's following behind the man in the trench coat.

KEVIN
Dad! Wait up!

The Businessman doesn't respond.

INT. AIRPORT. DEPARTURE GATE

A pair of TICKET AGENTS are boarding McCallisters as fast they can.

TICKET AGENT 1
McCallister, Fuller.

Fuller takes his ticket and enters the Jetway.

TICKET AGENT 1
McCallister, Peter...

PETER
Here.

TICKET AGENT 1
(hands him his ticket stub)
You can board.

PETER
I'll wait to see...

TICKET AGENT 1
We're holding the plane, sir.
(continues)
McCallister, Kate.

TICKET AGENT 2
(to Peter)
If you'd please board the aircraft.

KATE
You'll make sure everyone gets on?

TICKET AGENT 2
Everyone who has a ticket will get on.

Kate and Peter board.

TICKET AGENT 1
McCallister, Francis.

Frank steps forward.

HT0000001

FRANK
I go by Frank.

TICKET AGENT 1
Keep moving...

INT. JETWAY

McCallisters charge down the Jetway.

INT. AIRPORT. NEW YORK DEPARTURE GATE

The Man with the trench coat boards the plane as Kevin arrives at the gate.

PUBLIC ADDRESS
Last call for flight 701 to New York's La Guardia airport.

Kevin runs to the gate with his ticket and hands it to the AGENT boarding PASSENGERS.

AGENT
Are you travelling alone?

KEVIN
I was fooling around with batteries and I got behind my family. My Dad just got on.

The Agent hands back the unused portion of Kevin's ticket to him.

AGENT
Don't lose that.

KEVIN
Nope.

He rushes into the Jetway. The Ticket Agent closes the Jetway door.

INT. AIRPORT. ORLANDO DEPARTURE GATE

The Ticket Agents close the door and gather up the tickets.

INT. AIRPLANE. KEVIN

He settles into his seat, adjusts his Walkman and lays his head back on the seat. A beat and he peeks down the aisle.

HIS POV

Seats.

CU. KEVIN

HT0000001

A moment of concern.

EXT. O'HARE AIRPORT

A 727 taxis into the line for take-off.

EXT. AIRPORT. GATE

Another 727 pulls away from the gate.

EXT. RUNWAY

The first 727 takes off.

INT. AIRPLANE. PETER AND KATE

Settled in, exhausted. They're in first class.

KATE
Maybe we should try going on a vacation by ourselves. Just you and me.

PETER
And miss all this fun? I don't know what we'd do with ourselves if we weren't separating fighting kids and looking for lost luggage and tickets and running for planes. It could be a little too relaxing for us.

KATE
I'm really disappointed in Kevin. He did the exact same thing he did last year.

PETER
At least we didn't leave him home this time.

EXT. SECOND AIRPLANE

Flying.

INT. AIRPLANE

Kevin's eating breakfast. He's seated next to an attractive COLLEGE GIRL.

COLLEGE GIRL
Are you flying by yourself?

Kevin stares at her. He doesn't understand.

COLLEGE GIRL
I mean are you with somebody? Your parents?

KEVIN
Oh. Yeah.

HT0000001

COLLEGE GIRL
When I was little I used to fly myself.

KEVIN
You were a pilot?

COLLEGE GIRL
No. My parents were divorced. My Dad would put me on the plane in New York and send me to my mother in Portland, Oregon.

KEVIN
Oh. Was it scary?

COLLEGE GIRL
One time it was. We had to make an emergency landing in Denver, and when we switched planes I got lost.

KEVIN
For how long?

COLLEGE GIRL
Overnight.

KEVIN
Where'd you sleep?

COLLEGE GIRL
In a phone booth.

KEVIN
The cops didn't help you?

COLLEGE GIRL
I avoided them. I was afraid they'd put me in a detention center or a foster home.

KEVIN
Is that true?

COLLEGE GIRL
They do it with runaways. They have to put them somewhere. So whatever you do, don't get lost.

She puts on her Walkman.

COLLEGE GIRL
New York can be pretty tough when you're on your own.

INSERT: GIRL'S WALKMAN

She presses the PLAY button.

HT0000001

INT. AIRPLANE. KEVIN

Kevin thinks about what the College Girl said.

KEVIN
I'm going to Florida. It's not dangerous there.

The College Girl lifts her Walkman headphones...

COLLEGE GIRL
What?

KEVIN
Florida's real nice.

COLLEGE GIRL
Yeah. You ever been there?

KEVIN
No.

COLLEGE GIRL
You should go some time. It's great. Especially in the winter.

She lies back and returns to her music. Kevin thinks for a moment. He doesn't understand what she meant.

EXT. AIRPLANE

Banks and slides ACROSS FRAME.

EXT. NEW YORK CITY. SKYLINE

From La Guardia. A 727 comes in OVER CAMERA and lands.

INT. LA GUARDIA. GATE

Kevin's flight is disembarking.

INT. LA GUARDIA. GATE. CU. KEVIN

Kevin's watching the PASSENGERS exit the Jetway.

HIS POV

The last couple of PEOPLE exit. Then the FLIGHT CREW.

INT. LA GUARDIA. GATE. CU. KEVIN

He's puzzled.

HT00000001

KEVIN
Where the heck are they?

INT. LA GUARDIA. CONCOURSE

Kevin wanders down the concourse, searching the crowd for his family.

INT. MEN'S ROOM

Kevin wanders in. He bends down and looks at the feet under the stalls. He walks to the stalls. He knocks.

KEVIN
Dad?

MAN'S VOICE
Get lost.

KEVIN
Uncle Frank?

ANOTHER MAN'S VOICE
Get outta here!

Kevin exits. He's deeply confused.

INT. LA GUARDIA. CONCOURSE OUTSIDE THE MEN'S ROOM

Kevin comes out of the men's room scratching his head. He looks down the concourse.

HIS POV

Everyone's wearing winter clothing.

INSERT: WINTER BOOTS

INSERT: GLOVED HANDS

INSERT: DOWN JACKET

INT. LA GUARDIA. CONCOURSE

Kevin walks ahead to the next gate. He crosses to the window and looks out on the tarmac.

HIS POV

Airplanes and piles of dirty snow. GROUND CREW are bundled against the cold.

CU. KEVIN

He's puzzled. He breathes on the window. It fogs.

KEVIN
Uh, oh.

INT. LA GUARDIA. TICKET COUNTER HT00000001

Kevin stands on tiptoe at a ticket counter on the main level.

KEVIN
Excuse me.

A TICKET AGENT is on the phone tapping on her computer.

TICKET AGENT
I'll be with you in a minute.

KEVIN
How come it's so cold outside? Isn't it supposed to be in the seventies? And also, excuse me, I don't see any palm trees or senior citizens in shorts.

TICKET AGENT
(irritated)
Just a moment, please.

KEVIN

Okay.

INT. LA GUARDIA. NEW ANGLE

Kevin steps away from the counter. The New York skyline is clearly visible out the windows. Kevin doesn't see it until...he turns casually. Looks out the window. He turns back to the counter.

CU. KEVIN

A puzzled expression. Something's not right. He looks back over his shoulder.

HIS POV

The city.

CU. KEVIN

He turns back, thinking.

INT. LA GUARDIA. TICKET COUNTER. FROM BEHIND

Kevin returns to the counter. He peeks over the top.

KEVIN

I know you told me to wait, but this is an emergency.

CU. TICKET AGENT

HT0000001

She sighs angrily.

TICKET AGENT

(to the phone)

Hold, please.

(to Kevin)

Yes?

CU. KEVIN

He points over his shoulder.

KEVIN

What city is that back there?

CU. TICKET AGENT

An odd question.

TICKET AGENT

New York.

CU. KEVIN

His jaw drops. His eyes pop.

KEVIN
Yikes! I did it again!

CU. TICKET AGENT

Leans forward.

TICKET AGENT
Is something wrong?

CU. KEVIN

He scratches his head.

KEVIN
Where's Florida?

CU. TICKET AGENT

She points to her right.

TICKET AGENT
About a thousand miles that way.

CU. KEVIN

HT00000001

He goes limp with shock. He sinks behind the counter.

CU. KEVIN. FROM BEHIND

He turns away from the counter.

KEVIN
Oh, no. My family's in Florida. I'm in New York.
(long pause)
My family's in Florida...
(grins)
I'm in...
(big smile)
New York.

EXT. TRIBORO BRIDGE

Fast moving traffic.

EXT. BRIDGE. TAXI

A battered yellow cab. Kevin's in the backseat looking out with a big smile.

EXT. ORLANDO AIRPORT

It's raining.

INT. ORLANDO AIRPORT. BAGGAGE AREA

The family's gathered at the carousel.

KATE
Everybody takes their own luggage!

FRANK
I'll have to pass on that, Kate. I have the bad back. Leslie'll get mine. What's with the rain? I thought this was the land of perpetual sun.

PETER
That's Phoenix.

FRANK
I could have stayed in Ohio if I wanted rain.

Peter snares the first bag off the carousel.

PETER
(looking at the tag)
Give this to Kevin.

He hands it to Kate. She hands it to Frank. He steps away. Leslie takes it and gives it to Rod.

LESLIE
Give this to Kevin.

HT0000001

ROD
(takes it, hands it to Megan)
Give this to Kevin.

The bag passes down the line of kids to Brooke.

BROOKE
(to Fuller)
Give this to Kevin.

Fuller takes the bag. He turns to... nothing.

HIS POV

An ELDERLY COUPLE.

CU. FULLER

Puzzled. He leans to look beyond the Elderly Couple.

CU. BROOKE

Fuller turns behind her. He taps her on the shoulder.

FULLER
Kevin's not here.

INT. AIRPORT. BAGGAGE AREA

Brooke takes the bag and hands it back to Sondra.

BROOKE
Kevin's not here.

Other bags are coming down the line. Sondra takes her bag and hands Kevin's bag to Linnie.

SONDRA
Kevin's not here.

LINNIE
Give this to Fuller.

Kevin's bag returns up the line to Leslie. Kate hands her a bag.

KATE
Give this to Buzz.

Leslie hands Kevin's bag to Kate.

HT00000001

LESLIE
Give this to Peter. Kevin's not here.
(to Rod)
Give this to Buzz.

KATE
(not thinking, to Peter)
Kevin's not here.

Peter takes the bag. He looks at it. He looks up at Kate.

PETER
What?

CU. KATE

She turns to Leslie and screams.

KATE
KEVIN!

EXT. EMPIRE STATE BUILDING

SEVERE UP ANGLE.

REVERSE

Down on Kevin. Hands on his hips, looking up with a big grin.

KEVIN
Cool.

He heads into the building.

INT. ORLANDO AIRPORT. AIRLINE OFFICE

Kate and Peter are sitting in a small office across a steel desk from an airline SUPERVISOR. Frank and Leslie stand in the open doorway. The Supervisor asks questions and takes down answers.

SUPERVISOR
What's the child's name?

KATE
Kevin.

SUPERVISOR
Where did you last see him?

KATE
(looks to Peter)
Curbside check-in?

HT0000001

PETER
I saw him when we came in the door. He was in the terminal with us.

SUPERVISOR
Most people get separated at security checkpoints. Did everyone get through security?

KATE
I don't know.

SUPERVISOR
Do you recall if to get to your gate you had to make any turns?

PETER
The concourse split into two passageways.

SUPERVISOR
(nods)
Did anyone stop at a restroom, a shop, a restaurant...?

PETER
We were in a hurry. We ran all the way to the gate.

SUPERVISOR
When did you notice that he was missing?

KATE
(embarrassed)
When we picked up our baggage here.

SUPERVISOR
Okay.
(finishes his notes)
What we're doing first is paging the child at O'Hare. 99.9% of these situations are simply one party getting separated from the other at the airport. Chances are that's where he is.

EXT. EMPIRE STATE BUILDING. OBSERVATION DECK

Kevin's hanging off a pay telescope, taking a snapshot of the city.

INT. O'HARE

Main terminal.

PA
Kevin McCallister, please contact an airline representative. Kevin McCallister.

EXT. O'HARE

Curbside.

HT0000001

PA
Kevin McCallister, please contact an airline representative. Kevin McCallister.

INT. O'HARE. BAGGAGE AREA

Half a dozen airline REPS with radios search the baggage area. The PA announcement continues.

PA
Kevin McCallister, please contact an airline representative. Kevin McCallister.

EXT. CENTRAL PARK. LATER

Kevin's walking through the park. He sees something familiar.

HIS POV

The Kensington Towers Hotel. Just like the photo on the game show.

CU. KEVIN

He grins.

KEVIN
(like an announcer)
The Kensington Towers. New York's most exciting hotel experience!

Suddenly his happy face freezes. He stares in alarm.

KEVIN
Sick...

HIS POV

An ELDERLY WOMAN stands with her arms spread, covered head-to-toe with pigeons.

EXT. STREET. SUBWAY ENTRANCE

Harry and Marv walk up the steps to the sidewalk. They each have a small duffel bag. They're wearing ill-fitting overcoats and casual clothes.

HARRY
You know what I smell, Marv?

MARV
Garbage.

HT0000001

HARRY
(ignores Marv)
Freedom.

MARV
(sniffs again)
And falafel.

HARRY
And money.

Marv slowly looks at Harry.

MARV
You don't think we should go straight for a while?

HARRY
And do what? Be doctors? Everything's fine Marv. There's nothing wrong with what we were doing before.

MARV
Except we spent nine months in the clink.

HARRY
Shut up. We ain't gonna get caught again 'cause we ain't gonna deal with no more kids.

EXT. STREET

Kevin runs out of the park, looking back to make sure the Pigeon Lady isn't following him. He heads up 59th Street heading west.

EXT. INTERSECTION

Harry and Marv stop at the corner.

EXT. INTERSECTION. ACROSS THE STREET

Kevin stops at the corner and waits on the light. Afternoon traffic is heavy. Gridlock.

CU. LIGHT

The "Walk" light goes on.

EXT. CORNER. KEVIN

He follows the CROWD into the street. Pedestrian traffic weaves through the vehicles jamming the intersection. HORNS ARE BLARING.

EXT. STREET

Harry and Marv cross the street.

HT0000001

CU. KEVIN

He hurries through the traffic, weaving through the people.

CU. MARV

He steps around...

CU. KEVIN

He brushes against Marv.

CU. MARV

A puzzled look. He takes a look over his shoulder.

HIS POV

MOVING AWAY. The briefest glimpse of Kevin's head in the crowd.

EXT. STREET. HARRY AND MARV

Marv turns back.

HARRY
What's the matter?

MARV
I thought I saw something.

HARRY
What?

MARV
(shrugs it off)
Nothing.

He takes another look back.

CU. WOMAN

Fashion model-type. She stops as PEDESTRIANS bottle up at the curb. Marv, still looking over his shoulder, rams her from behind.

CU. MARV

He rears back with an apologetic smile.

CU. WOMAN

HT0000001

She glares at him.

EXT. INTERSECTION. OPPOSITE CORNER

Kevin jumps the curb and continues down the sidewalk, never having seen Harry and Marv.

EXT. ORLANDO AIRPORT

The rain is coming down in sheets.

INT. ORLANDO AIRPORT. AIRLINE OFFICE. CU. KATE

She's turned in her seat looking back to...

INT. OFFICE. DOORWAY

Three Orlando COPS stand in the doorway.

ORLANDO COP
Mrs. McCallister? Sergeant Bennett, Orlando Police.
We're involved in the situation now.

INT. OFFICE

Kate and Peter. The sight of the Officers frightens them.

EXT. KENSINGTON TOWERS HOTEL

Kevin walks into the hotel.

INT. HOTEL. FRONT DOOR

Kevin comes through the revolving door. He looks around the massive lobby.

KEVIN
This is great.

HIS POV

A grand, old hotel lobby with a gilded ceiling, marble columns and potted palms.

INT. HOTEL. LOBBY

Kevin rewinds his Walkman.

VOICE
For reservations at the Kensington Towers or any of the other fine American Star hotels worldwide, call 1-800-SANDMAN.

Kevin clicks the Walkman off. He smiles.

KEVIN
I'll do just that.

HT0000001

INT. HOTEL. LOBBY. ALCOVE. PHONE BOOTH

Kevin's standing on a stack of phone books in the booth. He's dialing the 800 number.

INT. HOTEL. LOBBY. ALCOVE. ANOTHER PHONE BOOTH

A young BUSINESS WOMAN in the phone booth across from Kevin is watching him.

HER POV

Kevin's standing on the phone books, standing on tiptoes. He senses he's being watched. He looks across to the Woman.

KEVIN
You know, in the bathrooms they have little toilets for kids. I guess the people who make phone booths don't care as much about kids as the people who make toilets. Excuse me.

He closes the door.

CU. WOMAN

She stares at Kevin.

CU. KEVIN

He gives the Woman a smile. His call is answered. He clears his throat and puts on a deep voice.

KEVIN
Howdy-do, this is Peter McCallister. The father. I'd like to have a hotel room, please.

CU. RESERVATION OPERATOR

A clean-cut, young male OPERATOR is on the other end.

OPERATOR
For which of our hotels, sir?

CU. KEVIN

He smiles. It worked.

KEVIN
The Kensington Towers. New York's most exciting hotel experience.

INT. HOTEL. RECEPTION DESK

The Clerk is working on his computer. He looks up slowly.

HIS POV HT0000001

The counter and two little hands. Then a head. Kevin pulls himself up on his forearms.

KEVIN
Hi.

CU. CLERK

He looks askance at Kevin.

CLERK
Can I help you?

INT. HOTEL. RECEPTION DESK. KEVIN. FROM BEHIND

Kevin's hanging on the counter. His feet are twelve inches off the floor.

KEVIN
Reservation for McCallister.

CU. CLERK

He stares at Kevin for a long beat.

CLERK
(suspiciously)
A reservation for yourself?

CU. KEVIN

He stares back at the Clerk.

KEVIN
My feet aren't touching the ground. I'm not tall enough to look over this counter. How could I make a reservation for a hotel room? Think about it. A kid coming into a hotel and making a reservation? Not on this planet, sir.

CU. CLERK

He leans his head back in a haughty recovery from his gaffe.

CLERK
I'm confused.

CU. KEVIN

He adjusts his arms, shifts his weigh

HT00000001

KEVIN
I'm travelling with my Dad. He's on business. He's at a meeting. I hate meetings, plus I'm not allowed to go in. I can only sit in the lobby, and that's boring. So he dropped me off here...
(presents an Amex card)
...gave me his credit card and said to tell whoever was checking in people to let me in the room, so I don't get into mischief.

INT. ORLANDO AIRPORT. POLICE OFFICE

Kate and Peter are in the small cinder block office overlooking the terminal. They're sitting across a steel desk from Officer Bennett. The other two Officers stand behind and to the side of the desk. More questions.

OFFICER BENNETT
Has the boy ever run away from home?

PETER
No.

OFFICER BENNETT
Has he ever been in a situation where he's been on his own?

KATE
(embarrassed pause)
As a matter of fact, this has happened to us before.
(nervous laugh)
It's becoming a McCallister family travel tradition.

PETER
(innocent chuckle)
Funnily enough, we never lose our luggage.

Kate and Peter lose their humor when they realize that the remarks are falling on dead and unappreciative ears.

KATE
(straight)
He was left home by accident last year.

OFFICER BENNETT
Do you have a recent photo of the boy?

KATE
Yes.

She thinks for a moment.

HT00000001

KATE
(concerned)
In my bag.
(to Peter)
I don't have my bag.

PETER
I don't have it.

KATE
(after a pause)
Kevin had it at the airport. He was looking for batteries. He has my wallet.

OFFICER BENNETT
Did you have credit cards in the wallet?

KATE
Credit cards, money.

OFFICER BENNETT
I want to notify the credit card companies immediately. If your son has the cards we can get a location on him when and if he uses them.

KATE
I don't think Kevin even knows how to use a credit card.

CU. CREDIT CARD IMPRINT MACHINE. CU. CREDIT CARD

American Express card that reads PETER J. McCALLISTER. A ticket is laid over it and imprinted.

INT. HOTEL. RECEPTION DESK

The Clerk hands the card back to Kevin. He's still hanging on the counter.

KEVIN
(to himself)
Wow. It worked.

CLERK
(snaps his fingers)
Front, please!
(to Kevin)
Enjoy your stay with us. And don't forget to remind your Dad, when he arrives, that he has to come down and sign a couple of things.

KEVIN
My pleasure. You've been most helpful.

INT. HOTEL. CONCIERGE HT0000001

A thin, gaunt, middle-aged CONCIERGE looks up from his station.

HIS POV

Kevin heads across the lobby with a BELLMAN.

CU. CONCIERGE

He raises a suspicious eyebrow.

INT. HOTEL. HALLWAY

The elevator opens and the Bellman exits carrying the travel bag. Kevin follows. He puts a piece of gum in his mouth.

INT. HOTEL SUITE. DOOR

It opens. The Bellman walks in. Kevin follows. He slows as he enters the room. A huge smile.

KEVIN
This is so great.

HIS POV

A massive suite overlooking the Park.

INT. BEDROOM

Kevin pokes his head in the door and looks at the king-size bed, the large screen TV, the view.

KEVIN
A huge bed, all for me.

INT. BEDROOM. MINI-BAR

The little refrigerator door opens revealing an assortment of drinks and snacks.

CU. KEVIN

Looking at all the goodies.

KEVIN
How convenient.

INT. BATHROOM

An enormous bathroom with a four-person whirlpool tub, separate shower, TV. Kevin sticks his head in.

KEVIN
Luxurious! And spacious!

INT. SUITE. DOOR

HT0000001

Kevin returns to the living room to find the Bellman waiting at the door.

BELLMAN
(after a pause)
Is the temperature alright for you, sir?

KEVIN
It's okay.

BELLMAN
You know how the TV works?

KEVIN
I'm nine years old. TV is my life.

BELLMAN
Well...

The Bellman's stalling for a tip.

KEVIN
What?

He glances down.

INSERT: BELLMAN'S HAND

Rubbing his fingers together, a signal for a tip.

CU. KEVIN

It occurs to him what he wants.

KEVIN
Oh. I'm sorry.

He reaches into his pocket and pulls out his gum. He gives him a stick.

KEVIN
And there's plenty more where that came from.

INT. HEALTH CLUB. POOL

Half a dozen MEN and WOMEN are relaxing around the pool after a workday. Kevin strolls into the pool area wearing a white robe and adult bathing trunks. They come down to his knees and billow out on the sides. He greets the pool guests with a friendly smile.

KEVIN
How's the water?

WOMAN
Nice.

HT0000001

KEVIN
Good enough.

He peels off the robe and positions himself at the side of the pool.

KEVIN
Would it bother anybody if I worked on my cannon balls?

There's no negative response.

KEVIN
Thanks.

Kevin jumps into the pool, tucks in his legs and does a cannon ball.

INT. STEAM ROOM. LATER

A couple of BUSINESSMEN in their mid-thirties are sitting in the steam room, talking. They're nearly hidden in the clouds of steam.

BUSINESSMAN 1
I'll tell you, the marketing director over at Skilling and Ross has a body on her I'd kill my dog for.

BUSINESSMAN 2
I know who you're talking about. She's got the great big...

Kevin is sitting on the step above the two men. He leans in between them.

KEVIN
Excuse me. If you guys are going to use the F word, I'll have to leave. I promised my grandmother I'd never listen to that kind of talk.

BUSINESSMAN
Sorry. We didn't know you were in here.

KEVIN
It's okay.

He leans back.

BUSINESSMAN 2
Is she married?

Kevin thinks for a moment. He slowly leans forward and looks down at the men.

KEVIN
Excuse me. Are you guys naked?

BUSINESSMAN 1
Yeah.

KEVIN
I'm outta here.

HT0000001

INT. ORLANDO AIRPORT. POLICE OFFICE

Kate and Peter are sitting in the office. They're tired and weary. Officer Bennett comes in. Peter and Kate straighten up.

OFFICER BENNETT
No news.

Kate and Peter relax.

OFFICER BENNETT
We'd like you to stay here in Orlando at least through tonight. We have to be able to reach you.

PETER
My brother booked us a hotel for the holidays.
(to Kate)
I guess we may as well wait there.

OFFICER BENNETT
Just so you leave us with the number and keep the line open.

KATE
Okay.

CU. TV. SCREEN

A horror movie is playing.

INT. HOTEL SUITE. LIVING ROOM

Kevin's jumping on the bed. A room service cart loaded with desserts is next to the bed.

KEVIN
This is a vacation.

EXT. ORLANDO. RESORT COMPLEX. AIRPORT VAN

The McCallisters look out from a jammed airport van. CAMERA PANS weary, disappointed faces.

THEIR POV

A dreary roadside motel that's long past its prime. Dead palm trees, a car up on blocks in the parking lot, sign falling down, bushes overgrown. The rain continues unabated.

CU. UNCLE FRANK

HT0000001

He looks out at the motel with disdain.

FRANK
It didn't look this bad on our honeymoon.

INT. HOTEL SUITE. BEDROOM. LATER

Kevin's lying in bed. He's casually looking through Kate's bag. The city lights twinkle out the window. He takes out her address book. He thumbs through the pages.

INSERT: ADDRESS BOOK

Kevin's finger moves down the handwritten notations to...

McCALLISTER, ROB 879 W.105th N.Y.

CU. KEVIN

He thinks for a moment.

KEVIN
Uncle Rob lives here. If they're back from Paris, I'll go drop in on them. They usually give pretty good presents.

He puts the address book back in the bag. He takes out Kate's wallet. He opens it and takes out a picture of the family. It's a recent snapshot. The family is in typical disarray. Buzz is choking him. Jeff's making rabbit ears over Kate. Peter's smiling stiffly and formally with his arms around Linnie and Megan. Megan's blowing a bubble. Linnie's scratching her leg.

CU. KEVIN

A fond smile as he looks at the picture. The smile is short-lived as he feels the separation for the first time. He puts the picture back, returns the wallet to the bag and lies back on the bed. He feels terribly lonely. He looks to the phone.

EXT. MCCALLISTER HOUSE

Night. No lights. PHONE RINGING.

INT. MCCALLISTER HOUSE. FOYER

The PHONE CONTINUES TO RING.

INT. MCCALLISTER HOUSE. ATTIC

Unmade bed. Evidence of the rushed departure. The PHONE RINGS a couple more times and stops. A beat and it RINGS AGAIN.

EXT. MOTEL COMPLEX. NIGHT

HT0000001

Cheap Christmas lights and decorations make the place look worse at night. The rain continues.

INT. MOTEL ROOM. KATE

She's on the phone. She lets it ring a few times and hangs up.

INT. MOTEL ROOM

Peter's sitting by the window, staring out at the rain. He looks back at Kate.

PETER
No?

Kate shakes her head, no.

KATE
I thought just maybe he might be at home.

PETER
We'll just have to keep waiting.

KATE
Do you think he's okay?

Peter turns from the window. He nods unconvincingly.

INT. HOTEL. HALLWAY

The elevator door opens and the Concierge steps out. He stops a ROOM MAID and speaks to her (UNHEARD) for a moment. She points to the end of the hall. Another exchange and she surrenders her keys.

INT. SUITE. BED ROOM

There's a sharp KNOCK on the door. Kevin quickly turns off the lights and runs into the bathroom. There's another KNOCK, followed a moment later by the ROOM BELL.

INT. BATHROOM. SHOWER STALL. CU. SHOWER NOZZLE

Kevin turns it on full. Maximum hot.

INT. HOTEL. HALLWAY

The Concierge grins. He thinks he has everything figured out. He inserts the maid's key into the door and carefully and quietly opens the door. He sneaks a look down the hall and slips into the room.

INT. SUITE. LIVING ROOM

The Concierge sneaks across the living room to the bedroom and pushes open the door. He peeks in.

HIS POV

HT0000001

The bathroom door is ajar. The light is on. The shower is going.

INT. BATHROOM. DOOR

The Concierge pushes the door open slowly and sticks his head in.

HIS POV

Dimly reflected in the fogged mirror is the pebbled glass shower stall and the shape of the inflatable clown. We hear UNCLE FRANK SINGING "COOL JERK."

INT. BATHROOM. CU. COUNTER

Kevin's Walkman.

CU. CONCIERGE

A look of concern.

UNCLE FRANK'S VOICE
Get outta here, you nosey little pervert! Or I'll come out and slap you silly!

INT. SUITE. LIVING ROOM

The bedroom door flies open and the Concierge scrambles out. He slams into a wing chair and cracks his knee. He hobbles out of the suite.

INT. MOTEL ROOM

Buzz is sitting on the end of the bed, in the dark, facing a window.

INT. ROOM. BED

Jeff wakes up. He sits up on an elbow.

JEFF
Buzz?

INT. ROOM. BUZZ

He doesn't turn around.

BUZZ
(softly)
What?

INT. BEDROOM. DOOR

Jeff clears his throat.

HT00000001

JEFF
You're really upset, huh?

CU. BUZZ

From the front. He's not crying. He's intently watching something out the window.

BUZZ
Very.

HIS POV

Out the window and across the motel courtyard. A WOMAN is undressing in her room. Her drapes are open.

INT. ROOM. JEFF

He's sad and respectful of Buzz's feelings.

JEFF
He's a tough little guy. He'll make it. Wherever he is.

EXT. HOTEL. MORNING

A white stretch Lincoln is waiting at the curb. The Doorman comes out of the hotel with a pizza box and hands it to the DRIVER. He puts it in the backseat.

INT. HOTEL. KEVIN'S ROOM. BATHROOM

He's standing at the mirror on the back of the bathroom door. He's showered and dressed. He's combing his hair.

KEVIN
I'm not entirely crazy about vacationing alone, especially somewhere where I've never been and nobody knows me. But since I can't call my parents because they're not home and I don't know what number they're at, I'll just have to make the best of the situation until the vacation's over...
(pause)
Oh, no. That's two weeks.
(pause)
I was out of underwear yesterday.

INT. HOTEL. LOBBY. CONCIERGE

He's going over his morning notes. Something catches his eye...

HIS POV **HT0000001**

Kevin strolls through the lobby. He waves to the Concierge.

KEVIN
Is my transportation here?

INT. LOBBY. CONCIERGE

Nods and smiles obsequiously.

CONCIERGE
Out in front, sir. A limousine and a pizza. Compliments of the Kensington Towers Hotel.

KEVIN
New York's most exciting hotel experience.

CONCIERGE
I do hope your father understands that last night I was simply checking the room to make sure everything was in order.

KEVIN
He was pretty mad. He said he didn't come all the way to New York to get his naked rear end spied on.

CONCIERGE
Of course not. Will he be down soon?

KEVIN
He already left.

CONCIERGE
I would like to have offered my personal apology.

KEVIN
If some guy looked at you in the shower, would you want to see him ever again?

CONCIERGE
I suppose not.

KEVIN
I don't think you'll see him for the rest of our trip.

CONCIERGE
I understand.

KEVIN
Bye.

CONCIERGE
Have a pleasant day.

Kevin continues on his way. The Concierge watches him go. His smarmy smile fades. He steps around from behind his desk and crosses to the check-in counter.

EXT. HOTEL

Kevin's jaw drops as he stares at... HT0000001

HIS POV

The white limo. The Driver and the Doorman stand at the open rear door with big smiles.

CU. KEVIN

His amazement turns to delight.

KEVIN
(to himself)
Buzz? If you could see me now.

INT. HOTEL. OFFICE

The Concierge flips through the room records finding...

INSERT: FILE

McCallister, Peter J. The Concierge opens the file and removes the credit card slip.

INSERT: CREDIT CARD MACHINE

The Concierge punches in Peter's credit card number.

EXT. CENTRAL PARK

The white limo moves through the Park.

INT. LIMO

The radio's on, cartoons are on the TV. Kevin's peeling pepperoni slices off his pizza. He doesn't know what to do with them. He glances up to the sun roof.

INSERT: WINDOW CONTROLS

Kevin presses the sun roof button.

EXT. PARK. LIMO. SUN ROOF

The sun roof opens. Kevin whips the pepperoni slices out.

EXT. JOGGING PATH

A MAN is jogging with his Alsatian. The dog suddenly reverses directions. He jerks the Man off his feet and drags him down the block.

HT0000001

EXT. STREET. CURB

The dog gobbles the pepperoni slices that have landed alongside the curb.

INT. OFFICE. CU. CONCIERGE

He watches the machine anxiously. An evil grin grows.

INSERT: CREDIT CARD MACHINE

It reads -- STOLEN.

INT. SUBWAY TUNNEL

A train screams past.

INT. SUBWAY CAR

Harry and Marv are sitting in the empty car.

HARRY
We gotta face facts. We don't have the equipment to pull off anything big. I'm talking banks, jewelry stores...

MARV
Art museums.

HARRY
Right. We don't want goods because we don't have the connections here yet to fence anything. We need cash and we need it now.

MARV
How about the hotels? Tourists carry cash.

HARRY
No guarantees. I got a better idea. Stores ain't gonna make bank deposits on Christmas.

MARV
Right.

HARRY
The stores that are gonna have the most cash on hand are the ones that trade in moderate priced goods.

MARV
Right.

HARRY
What store is gonna do the most cash business at Christmas time that nobody's gonna think to rob?

MARV
Liquor store?

HT0000001

HARRY
(after an incredulous stare)
Nine-year-olds rob liquor stores.

He hands a piece of newsprint torn from the evening paper to Marv.

HARRY
This is what I had in mind.

CU. PAPER

It's an ad for a grand toy emporium, Duncan's Toy Chest.

CU. MARV

He looks up with a grin.

MARV
Brilliant, Harry.

CU. HARRY

He's delighted with himself.

HARRY
There's nobody dumb enough to knock off a toy store on Christmas Eve.

CU. MARV

He agrees with an enthusiastic nod and a broad grin.

MARV
Oh, yes there is.

He points to Harry and to himself.

EXT. BLOOMINGDALE'S

Kevin comes out the door with a bag. He steps to the curb and snaps his fingers. A beat and the limo pulls up. The DRIVER gets out. He runs around to Kevin's door.

EXT. BLOOMINGDALE'S. KEVIN AND THE DRIVER

The driver opens the door. He takes the package from Kevin.

KEVIN
Be careful with that.

DRIVER
Yes, sir.

KEVIN
Don't let anybody look in it.

DRIVER
Yes, sir.

HT0000001

Kevin leans in close.

KEVIN
(softly)
It's underpants.

DRIVER
I understand.

The Driver tucks the package under his arm.

DRIVER
Where would you like to go now?

KEVIN
Know any good toy stores?

DRIVER
(smiles)
I sure do.

Kevin hops in the limo.

EXT. DUNCAN'S TOY CHEST

The world's largest and grandest toy store. An old, cast iron building, painted in bright colors, lights all over, elaborate window displays. Seven floors of toys. A huge mechanical toy chest above the main entrance opens and closes. Animated toys rise as the chest opens.

CU. KEVIN

He's standing outside the toy store with a huge grin on his face.

KEVIN
Merry Christmas, Kevin.

INT. DUNCAN'S TOY CHEST

Kevin walks in. Toys everywhere. Radio controlled planes circling the ceiling, trains running around the walls, tanks filled with boats, demonstration toys, play areas, a popcorn machine, a soda fountain.

CU. KEVIN

HT0000001

He watches the airplanes circle overhead.

KEVIN
This is the greatest accident of my life.

INT. DUNCAN'S TOY CHEST. KEVIN

Kevin bounces INTO FRAME and DROPS OUT. BOUNCES IN, DROPS OUT. He's wearing a helmet and brandishing a pair of pistols.

INT. DUNCAN'S TOY CHEST. WIDE

Kevin's bouncing on a trampoline.

INT. DUNCAN'S TOY CHEST. KEVIN

He's holding a rifle in the shape of an arm with a clenched fist on the end. He takes aim and fires the rubber fist at CAMERA.

INT. DUNCAN'S TOY CHEST. SECOND FLOOR

Playhouse displays, tree forts, tents, playground sets, bikes, outdoor toys. The front doors on two playhouses open and Harry and Marv crawl out.

MARV
(with a laugh)
Nice house, but no bathroom.

HARRY
Everybody leaves for a nice holiday off, we come out of our little houses and empty the cash registers. We turn off the burglar alarm and walk out like we own the joint.

CU. CHECK-OUT COUNTER

A boxed pair of dart pistols, a Flying Fist rifle and a bottle of Monster Sap Super Slippery Bath Bubbles.

INT. STORE. CHECK-OUT COUNTER

A middle-aged WOMAN is checking the items out.

WOMAN
Are you shopping alone?

KEVIN
In New York? Ma'am, I'm afraid of my own shadow.

WOMAN
I like to check.

KEVIN
That's very responsible of you.

WOMAN
Thank you.

KEVIN
My pleasure.

The Woman totals the purchases. HT00000001

WOMAN
$51.75.

Kevin takes out Kate's cash envelope. The Woman tries to see how much he's carrying. He discreetly turns away from her and takes out three twenties.

WOMAN
Where did you get all that money?

KEVIN
I have a lot of grandmothers.

The Woman bags Kevin's goods.

KEVIN
You have a really nice store here. One of the finer toy dealerships I've visited in my life.

WOMAN
Mr. Duncan's a wonderful man. Did you visit Santa?

KEVIN
(leans forward and whispers)
I'm eleven years old.

WOMAN
Sorry.

KEVIN
It's okay. I have a young face.

WOMAN
I mentioned it because if you'd seen Santa, you would have seen Mr. Duncan. He's the supervising Elf up in our Santa's Workshop.

KEVIN
The guy who owns the place is doing elf work?

WOMAN
Every Christmas Eve. He loves kids.

KEVIN
You'd have to, to work as an elf.

WOMAN
As a matter of fact, all the money the store takes in today, Mr. Duncan donates to the Children's Hospital. The day after Christmas, we total up all the money in the cash registers and Mr. Duncan takes it down to the hospital.

KEVIN
That's very generous of him.

HT0000001

WOMAN
If the real Santa Claus ever retires, Mr. Duncan'll take his place.

Kevin turns away again. He slips another twenty out of the envelope. He turns back and hands it to the Woman.

KEVIN
I'm not supposed to spend this money, but I have twenty dollars from shovelling snow in a jar in our garage where my older brother can't find it, and I can pay my mother back with that. So you can give this to Mr. Duncan. The hospital needs it more than me because I'll probably just spend it on stuff that rots my teeth and my mind.

WOMAN
That's very sweet of you. Merry Christmas.

KEVIN
Merry Christmas to you, too. Be sure and bundle up when you go outside. It's a little nippy.

The Woman smiles her appreciation.

INT. DUNCAN'S TOY CHEST. SECOND FLOOR

Harry and Marv cross to the escalator. Marv passes a display table. Three foot sticks with a pistol grip on one end and a little hand on the other end. Marv walks back to the table and picks up one of the toys. He tries it.

HARRY
Come on, egghead.

MARV
These might be nice for picking pockets.

HARRY
Put it down.

MARV
Watch. I'll pick my own pocket.

He reaches the toy into his overcoat and fishes around behind his back. Escalator traffic is backing up behind him.

HARRY
You're really a moron, you know that?

Marv's tongue is out as he tries to get his wallet out of his back pocket.

CU. MARV'S COAT

HT0000001

The little hand pokes out of his coat vent.

CU. WOMAN'S BOTTOM

The little hand hooks the hem of her skirt.

CU. MARV

He yanks up on the toy.

CU. WOMAN'S SKIRT

It rises up.

CU. WOMAN

The fashion model-type we saw earlier. She gasps and turns. She rips the toy out of Marv's hands.

CU. MARV

He whips around.

CU. WOMAN

She recognizes Marv. She raises the toy, holding it like a spear.

CU. MARV

Shock. The Woman smashes the little hand against his forehead.

EXT. DUNCAN'S TOY CHEST

Kevin exits with a large toy bag.

HT0000001

INT. DUNCAN'S TOY CHEST. FIRST FLOOR

Harry and Marv hurry through the store on their way out.

HARRY
You had to mess around, didn't you? In this day and age, you can't go around goosing strangers with toy claws.

MARV
That bimbo could have poked my eye out!

HARRY
It'd serve you right for playing with the toys while we're casing a job.

EXT. DUNCAN'S TOY CHEST

Kevin looks for the limo. Up the street. Then down the street.

HIS POV

The limo is at the end of the block turning toward Kevin.

EXT. STREET

Kevin starts down the block.

EXT. DUNCAN'S TOY CHEST

Harry and Marv come out of the store and head up the block, toward Kevin.

EXT. STREET. KEVIN

He slows as...

HIS POV

The limo pulls past him, returning to Duncan's Toy Chest.

EXT. STREET. KEVIN

He turns back toward Duncan's Toy Chest and the limo and breaks into a run.

EXT. STREET. HARRY AND MARV

They continue down the street.

CU. KEVIN

Running.

HIS POV

MOVING through the PEDESTRIAN traffic. Harry and Marv come into view. CAMERA PASSES them.

HT0000001

CU. KEVIN

Grinds to a halt. A puzzled look on his face. He turns slowly.

CU. HARRY AND MARV

Stopped. Puzzled looks on their faces. They slowly turn in unison.

CU. KEVIN

Looking down the street at Harry and Marv.

CU. HARRY AND MARV

Looking back at Kevin.

HARRY

It's him!

CU. KEVIN

He takes off.

CU. HARRY AND MARV

They give chase.

EXT. DUNCAN'S TOY CHEST. LIMO

The Driver gets out. He sees Kevin running away.

DRIVER

Hey! I'm here!

EXT. STREET. INTERSECTION

Kevin breaks through the PEDESTRIANS waiting for the light and runs into the congested traffic, threading his way through the vehicles. He scrambles UNDER a delivery truck, between the front and back wheels.

EXT. STREET. HARRY AND MARV

Harry and Marv are on his tail. Marv climbs up onto a street lamp and looks into the traffic.

HIS POV

Kevin reaches the other side of the street.

CU. MARV

He points.

MARV

There he is!

EXT. ANOTHER STREET. KEVIN

Running as fast as he can.

HT0000001

EXT. INTERSECTION. HARRY AND MARV

They charge across the street as the traffic opens up. HORNS BLARE, DRIVERS SHOUT.

EXT. ANOTHER STREET. STREET VENDOR

A MAN is selling cheap jewelry on the street. His wares are spread out on a piece of carpet. Kevin races by as the Man waves a fist full of beaded necklaces. Kevin darts BACK INTO FRAME. He yanks a few bills out of his pocket and buys half a dozen necklaces. He takes off again. A beat and Harry and Marv race past.

EXT. 5TH AVENUE. PARK-SIDE

Kevin wheels around the corner onto 59th Street, sending a flock of pigeons into panicked flight. Harry and Marv follow a few beats behind.

EXT. 59TH STREET. PARK-SIDE. KEVIN

Kevin races down 59th Street.

EXT. 59TH STREET. PARK-SIDE. HARRY AND MARV

Getting a little winded. They're huffing and puffing to keep pace.

EXT. 59TH AND SIXTH. PARK-SIDE

Kevin gets the green light. He charges across 59th Street.

EXT. 59TH AND SIXTH. SOUTH CORNER

Kevin stops for the light. Traffic's too heavy to get across. He looks to the traffic light.

HIS POV

The light is green against him, red for him.

CU. KEVIN

He looks fearfully across 59th Street.

HIS POV

Harry and Marv pour on the speed as they cross 59th.

CU. KEVIN

He looks to the light again.

CU. TRAFFIC LIGHT

HT0000001

It's yellow against him. Still red for him.

CU. KEVIN

Looks back.

HIS POV

Harry and Marv are nearly to the corner.

CU. TRAFFIC LIGHT

Changes to green.

CU. KEVIN

He runs into the street. He rips the necklaces apart as he runs.

CU. PAVEMENT

Plastic pearls and beads scatter on the blacktop.

EXT. SIXTH AVENUE. CORNER

Kevin leaps up on the curb and takes off down the sidewalk.

EXT. CORNER OF 59TH AND SIXTH

Harry and Marv wheel around the corner and leap onto Sixth Avenue...

EXT. 59TH AND SIXTH. NEW ANGLE

Harry and Marv hit the beads and fly into the air. A high, arching, twisting, simultaneous tumble. They slam down on the pavement.

EXT. SIXTH AVENUE. OVERHEAD

Harry and Marv on their backs in the street.

EXT. HOTEL. DOORMAN

He's loaded a GUEST into a cab. He turns and looks down the street. He grins.

HIS POV

Kevin runs toward him.

CU. DOORMAN

He looks into the lobby. He blows his whistle.

INT. HOTEL. CONCIERGE

He looks up from his station.

HIS POV

HT0000001

The Doorman signals the Concierge to come outside.

INT. HOTEL. LOBBY

The Concierge runs to the revolving door.

EXT. SIDEWALK. KEVIN

Kevin weaves through the PEDESTRIAN traffic to the hotel and stops. He looks up.

HIS POV

The Concierge is standing before him.

CONCIERGE

Back so soon?

CU. KEVIN

He's breathless, pointing back down the street.

KEVIN
There's... two guys...

CU. CONCIERGE

He leans over Kevin.

CONCIERGE
What's the problem? The store wouldn't take your... stolen credit card?

CU. KEVIN

He rears back in alarm.

EXT. HOTEL. CONCIERGE AND KEVIN

The Concierge grabs Kevin by the collar.

CU. HARRY

Wincing in pain, he lifts his head and looks...

HIS POV

Down the south 59th Street sidewalk. The Concierge is struggling with Kevin. Kevin breaks loose and dashes into...

INT. HOTEL. LOBBY

HT0000001

Kevin races across the lobby. The Concierge and the Doorman rush in after him.

CONCIERGE
STOP THAT KID!

CU. KEVIN

Terrified. Running for all he's worth.

HIS POV

A SALESWOMAN comes out of the gift shop. She stands ready to grab him. Arms out, legs spread.

INT. HOTEL. LOBBY

LOW and from BEHIND THE SALESWOMAN. Kevin runs right for her. The Concierge is only inches behind him. At the last moment, Kevin slides, as if coming into home plate. On the slick marble floor, he easily sails between the Saleswoman's legs.

INT. HOTEL. LOBBY. SALESWOMAN

Turns and looks back at Kevin, surprised that she missed him. She turns back. Recoils in horror.

HER POV

The Concierge is heading right for her.

INT. HOTEL. LOBBY

The Concierge slams into the Saleswoman.

INT. ELEVATOR

Kevin leaps into a waiting elevator.

CU. ELEVATOR PANEL

Kevin presses the button for the 21st floor.

EXT. HOTEL

Harry and Marv limp to the front of the hotel.

HARRY
We know where he is. We'll just wait for him to come out.

MARV
What about his folks?

HT0000001

HARRY
My bet is he ain't with his folks.

MARV
How do you know?

HARRY
How do I know? The kid was alone!

INT. HOTEL. KEVIN'S SUITE. LIVING ROOM

He bursts through the door and runs into the bedroom.

INT. BEDROOM

Kevin snatches the travel bag off the bed, unzips it and loads his things into it.

INT. HOTEL. HALLWAY

The elevator opens and the Concierge, the Doorman and a pair of HOTEL SECURITY GUARDS race out.

INT. HOTEL. KEVIN'S SUITE. BEDROOM

Kevin slings the travel bag over his shoulder and runs to the bedroom hallway door.

INT. HOTEL. HALLWAY

He races out of the bedroom and down the hallway to the elevator. He presses the button and waits impatiently.

INT. HOTEL. KEVIN'S SUITE. LIVING ROOM

The Concierge, the Doorman and the Security Guards run for the bedroom.

INT. HOTEL. HALLWAY

An elevator arrives. Kevin jumps into it. The Concierge, the Doorman and Security Guards charge out the bedroom door.

CONCIERGE
THERE HE IS!

A second elevator arrives as the doors on Kevin's elevator close.

INT. KEVIN'S ELEVATOR

He presses the button for the 20th floor.

INT. SECOND ELEVATOR

HT0000001

The Concierge. Doorman and the Security Guards clamber into the elevator.

CU. ELEVATOR PANEL

The Concierge presses the ground floor button.

INT. HOTEL. 20TH FLOOR HALLWAY

The elevator doors open and Kevin pokes his head out. Seeing no one in the hallway, he runs out of the elevator to the stairwell door at the end of the hall.

INT. HOTEL. LOBBY

The elevator arrives. The Concierge, the Doorman and Security Guards race out and into the lobby where two more SECURITY GUARDS are waiting.

CONCIERGE
You didn't see him?

The new Security Guards shake their heads.

CONCIERGE
He got off early. Cover the stairs.
(to the Doorman)
I'll watch the elevators. We'll get him.

INT. HOTEL. STAIRWELL

Kevin races down the stairs. He slows and listens. Coming from far below, the SOUND OF HURRIED FOOTSTEPS. Kevin runs down to the next landing and disappears into the hallway.

INT. HOTEL. HALLWAY

Kevin runs down the hall. He slows at the elevator. He debates whether or not he should take it.

INT. HOTEL. LOBBY

The Concierge paces in front of the elevators with the Saleswoman.

SALESWOMAN
I'll bet he's a runaway.

CONCIERGE
Yeah, and dangerous. Kids today don't know right from wrong. They lie, they cheat, they steal, some of these little buggers even carry weapons. As far as I'm concerned, we need kids in this city like we need pigeons.

SALESWOMAN
This one won't get away. There's only two ways down. The stairs or the elevator.

CONCIERGE
Unless he's a hot meal. Then he could take the...

Something occurs to him.

HT0000001

INT. HOTEL. SERVICE AREA

Linens, cleaning supplies, a service elevator for room service deliveries. Kevin pokes his head through the door. There's no one inside. He slips into the room.

INT. SERVICE ELEVATOR

The doors open. Kevin peeks inside.

INT. STAIRWELL

Security Guards charge up the stairs.

INT. HOTEL. KITCHEN

It's loud and active with lunch service.

INT. SERVICE ELEVATOR. CU. CONTROL PANEL

The first floor light goes on.

INT. SERVICE ELEVATOR. DOORS

The doors open on the Concierge. He's grinning with enormous satisfaction. A beat and the grin dissolves.

HIS POV

Kevin with the Flying Fist to his shoulder. He smiles.

KEVIN

Hello.

He pulls the trigger. The Fist flies out of the gun.

INT. KITCHEN

The Concierge catches the rubber fist in the face. He's knocked off his feet. Kevin scrambles out of the service elevator, retrieves his fist and races through the kitchen. COOKS and HELPERS give chase. Kevin ducks their arms, crawls through legs, slips between counters...

INT. KITCHEN. KEVIN

HT0000001

He crawls under a line of food service carts.

INT. KITCHEN. COUNTER TOP

Kevin jumps up on a counter, runs down a preparation board, leaps to the next counter, jumps down and runs for the door to the delivery area. He passes a desert cart and whips around a corner. A beat and he runs back to the dessert cart and grabs a handful of cookies.

INT. KITCHEN

Cooks and Helpers are tangled and confused, banging into each other as they try to follow Kevin's zig-zag course.

INT. KITCHEN. DELIVERY AREA

A small receiving area immediately off the kitchen. Kevin runs in, stuffs the cookies in his coat pocket, throws open the door and runs out.

EXT. HOTEL. ALLEY

Kevin leaps off the loading dock.

CU. KEVIN

SLOW MOTION. Terror on his face. Struggling to change the direction of his fall.

HIS POV

Harry and Marv wait in the alley below with open arms, ready to catch Kevin. Harry holds up his hands. CAMERA PUSHES IN ON HIS SCARRED PALM. The letter "M" in scar tissue.

EXT. ALLEY ENTRANCE. SIXTH AVENUE

Harry and Marv, with Kevin between them, step out of the alley and into the flow of PEDESTRIAN traffic. Harry and Marv have a firm but discreet hold on him.

HARRY
We spent nine months in jail thinking we had the worst luck in the universe.

INSERT: WALKMAN

Kevin presses the RECORD button.

BACK TO SCENE

HT0000001

HARRY
We were wrong, little buddy.

MARV
We're doing fine. And we're gonna do even better. We ain't robbin' houses no more. We're robbing toy stores. At ten o'clock tonight, we're rich.

HARRY
You want to shut up, Marv?

MARV
What's the difference? He ain't gonna talk to nobody. Except maybe a fish. Or the undertaker.

HARRY
Let's just get him in the truck. I'll feel a lot better when he's on ice.

EXT. 59TH STREET. PARK-SIDE

A MOUNTED POLICE officer waits at the curb as TOURISTS admire his horse.

CU. KEVIN

He sees the Mounted Police Officer. He looks up at Harry. He considers making a move.

CU. HARRY AND MARV

They see the cop.

HARRY
(to Kevin)
I got a gun in my pocket. You open your mouth and you'll be able to spit your gum out through your forehead.

EXT. 59TH STREET

Harry and Marv duck their heads as they pass the Mounted Police Officer.

CU. KEVIN

He looks up at the Officer.

HIS POV. MOVING

The Mounted Police Officer looks down at Kevin with a wink and heads away.

EXT. 59TH STREET AND FIFTH AVENUE

Harry, Marv and Kevin reach the corner. They step up behind the other PEDESTRIANS waiting for the light and breathe a sigh of relief. They hold Kevin close. Harry puts his hand over Kevin's mouth.

CU. KEVIN

He looks up at Harry. He looks up at Marv. He looks ahead.

KEVIN'S POV

A WOMAN. A shapely rear end

HT0000001

CU. KEVIN

He sneaks his hand out...

CU. WOMAN'S BOTTOM

Kevin pinches her rump.

CU. WOMAN

The Fashion Model we saw earlier. Her eyes bulge in alarm. She whips around.

CU. MARV

Dumb smile on his face.

CU. WOMAN

See draws her fist back.

CU. MARV

Puzzled.

EXT. STREET CORNER

The Woman decks Marv. He lets go of Kevin's hand.

CU. KEVIN

With his free hand, he takes a mighty swing at Harry. He buries his little fist in Harry's belly. Harry drops to his knees in agony. Kevin snatches the travel bag and takes off.

EXT. CENTRAL PARK

Kevin vaults the park wall and races into the underbrush.

EXT. STREET CORNER

The light changes. The crowd moves. Harry straightens up. Marv picks himself up.

MARV
Where's the kid?!

HARRY
(pained)
He went into the Park!

MARV
You okay?

HT0000001

HARRY
Would I be on my knees if I was okay? He hit me in the ulcer!

EXT. CENTRAL PARK. KEVIN

Tears through the underbrush and breaks into the Mall.

EXT. CENTRAL PARK

Harry and Marv are trudging through the zoo. They're yanking the coat hoods off the little BOYS they pass.

HARRY
We should have shot him when we had the chance. I hate pulling a job knowing that kid's out on the loose.

MARV
What can he do? Kids are helpless.

HARRY
Not that kid.

MARV
He don't got a house fulla dangerous goodies this time. He's alone. He's in the Park. Grown-up men go in there and don't come out alive.

HARRY
(brightens)
Yeah.
(looks out at the Park)
Good luck, little fella.

They turn and head back toward 59th Street.

EXT. PARK. LOEB BOATHOUSE

Kevin peeks out from behind the boathouse. He's breathing hard, frightened out of his little mind. He looks out across the Park.

HIS POV

JOGGERS finishing their runs. NANNIES hurry their CHARGES home before dark. A straggling BUSINESSMAN cutting across the Park.

CU. KEVIN

He looks to the sky.

HIS POV

HT00000001

The sun is sinking behind the buildings.

CU. KEVIN

He looks out across the Park at the long shadows. He's terrified.

KEVIN
I want to go home.
(pause)
Mom, where are you?

CU. MOTEL TELEPHONE

It RINGS. Kate grabs it before the first ring is finished.

KATE
Hello!

INT. MOTEL ROOM

Peter's sleeping in a chair. The phone has roused him. Kate's between the beds on the phone. The kids are watching TV in the next room.

KATE
This is her.
(pause)
Oh, my God!

PETER
What?!

Kate covers the phone.

KATE
It's the Orlando Police. Chicago called. They know where Kevin is.

PETER
Chicago?

KATE
New York.

PETER
New York?
(yells)
Kids! We found Kevin!
(to Kate)
They have him?

HT0000001

Kate shakes her head, no. Megan, Linnie, Jeff and Buzz charge into the room.

MEGAN
Where is he?

PETER
New York.

JEFF
Cool.

LINNIE
I told you he got on the wrong plane. He can't be in crowds. He's too short.

KATE
(to the phone)
I'm sure he was scared. He's not a troublemaker.

PETER
What?

KATE
Can you hold on a second? Thank you.
(covers the phone)
He must have my bag. He used your credit card to check into a hotel.

MEGAN
He checked into a hotel?

LINNIE
On his own?

BUZZ
Ask if he spent all the travel money.

Kate waves Buzz off.

PETER
Is he in trouble?

KATE
He got away from the hotel people when they questioned him about the card. He must be scared.

PETER
Where is he now?

KATE
(to the phone)
Do they have him?

HT0000001

Her face registers disappointment. She looks down to the floor.

KATE
Uh, huh.

PETER
They don't have him?

Kate shakes her head, no.

PETER
Damn...

KATE
(to the phone)
We'll catch the next flight. Thank you.

She hangs up.

PETER
I wonder if he'd know enough to go to my brother's place?

KATE
They're in Paris.

PETER
Maybe they have a house sitter.

KATE
I thought they were renovating.

EXT. RESIDENTIAL STREET

A transitional neighborhood. Beautiful, restored buildings sprinkled in with the abandoned, the burned and the boarded-up.

CU. KEVIN

He looks up from his mother's address book.

EXT. BROWNSTONE

Three stories in the early stages of renovation. The windows are boarded-up, a scaffold encircles the first floor. A rubbish chute runs from the third floor to a dumpster.

INT. BROWNSTONE. FOYER

The original floor is torn-up. Plywood sheets span the joists. The railing is off the staircase. The DOOR KNOCKER BANGS AGAINST THE DOOR.

HT0000001

INT. BROWNSTONE. UPSTAIRS HALL

No bannister. Plumbing pipes, wood, cans of paint, bags of plaster. The DOOR KNOCKER BANGS.

INT. BROWNSTONE. THIRD FLOOR. BEDROOM

A plastering scaffold fills the room. The FAINT SOUND OF THE DOOR KNOCKER.

INT. BROWNSTONE. FIRST FLOOR LIBRARY

Shelves. No floor. Kevin's head appears in the window. He wipes a clean spot on the glass and peers in.

CU. KEVIN

Suspicious. He lowers himself out of the window.

INT. BROWNSTONE. FOYER. CU. MAIL CHUTE

Kevin flips the chute open and looks in.

KEVIN
Uncle Rob?
(listens)
Anybody?

After a beat, the chute snaps closed.

EXT. ORLANDO AIRPORT. GATE

Kate and Peter are waiting to board. Everyone has come to the airport. Kate kisses the kids goodbye.

FRANK
What do we do about the hotel bill, Pete? Kev has your credit card.

PETER
That's the last of my worries, Frank.

Leslie gives Frank a dirty look.

LESLIE
We'll take care of it.

PETER
Thanks.

FRANK
When you give Kev a piece of your mind, give him a little of mine, too. Enough is enough. This is the second year...

PETER
I just hope that something like this never happens to you. You're gonna feel pretty damn low accepting the help of others when you give so little of your own.

Frank backs off.

HT0000001

FRANK
I just...

PETER
My child's been missing for two days and all you care about is your goddamn money..

Kate pushes Peter back.

KATE
Honey? We have to go.

FRANK
I'm sorry, Pete.

PETER
Forget it, Frank. Just forget it.
(to the kids)
I'll see you guys at home.

Buzz steps forward. He hugs Peter.

BUZZ
When you find Kev, tell him I'm sorry. For real. No joke. And tell him...

CU. BUZZ

He leans back from Peter. His eyes are filled with tears.

BUZZ
That I got tears in my eyes.

He wipes his arm across his cheeks.

BUZZ
But make him swear to everything he holds sacred not to ever tell anyone.

INT. JETWAY

Peter and Kate hurry down the Jetway.

INT. ORLANDO AIRPORT. GATE

All eyes are on Uncle Frank. Fuller walks up to him.

FULLER
Dad, you're still an excellent baseball coach.

EXT. SKYLINE. FROM THE PARK HT0000001

The lights are on in the office buildings and hotels of Central Park South. CAMERA SINKS TO...

CU. KEVIN

Walking down Central Park West. Frightened.

HIS POV

A JUNKIE staggering down a path, stopping at a trash can to forage.

CU. KEVIN

LOUD VOICES distract him. He turns his head to see...

HIS POV

Across the street, a band of YOUNG THUGS marching along in a pack, drinking and shouting.

EXT. CENTRAL PARK WEST

Kevin picks up his pace. The wind rattles the bare tree branches in the Park. A WOMAN bundled against the cold wind passes quickly and cautiously. Kevin heads south, staying close to the Park wall. He isn't watching his feet. He stumbles into a MAN sleeping against the wall. The Man sits up angrily.

MAN

Watch it!

Kevin jumps back in alarm. He turns.

CU. KEVIN

He looks down the sidewalk.

HIS POV

A DRUNK staggers down the sidewalk toward him.

EXT. STREET. KEVIN

He moves around the sleeping man in a wide, careful circle and continues quickly down the sidewalk.

EXT. CENTRAL PARK WEST AND 97TH STREET

A pair of STREET WALKERS coming on duty get out of a cab. Tough, extreme women in their mid-thirties.

HT0000001

EXT. SIDEWALK. KEVIN

He walks quickly but aimlessly, looking for any sort of opportunity. He steps to the curb when he sees the Street Walkers' cab approach. He waves his arm. The cab pulls to the curb. Kevin looks in the window.

EXT. CAB. PASSENGER WINDOW

The CABBIE is hidden in shadow.

INT. CAB. PASSENGER WINDOW

Kevin leans forward and looks in the window.

INT. CAB. CABBIE

He turns into the light. He's a huge and strange-looking man with long, ratted hair, a severe growth of beard, earrings, a fresh bruise on his forehead and a dead, cloudy eye.

INT. CAB. PASSENGER WINDOW

Kevin leans back from the cab fearfully. He's not riding in this cab.

INT. CAB. CABBIE

He turns back into shadow.

EXT. STREET

The cab pulls away. Kevin continues down Central Park West.

EXT. CENTRAL PARK WEST AND 97TH

The two Street Walkers are waiting for someone or something. One lights a cigarette for the other. She blows a long, slow plume of smoke into the air. Kevin approaches.

CU. STREET WALKER

She turns, revealing a ravaged, heavily made-up face, wicked, half-closed eyes. Nails so long they have begun to curl under bring the cigarette to collagen-packed lips.

CU. KEVIN

He veers wide to miss the two Street Walkers.

CU. SECOND STREET WALKER

Deathly thin, a face savaged by low living, a nose ring connected to her ear lobe with a gold chain. A thick, purple, knife scar across her neck.

STREET WALKER 2
(with an evil laugh)
You lookin' for somebody to read you a bedtime story?

HT0000001

EXT. STREET

The first Street Walker cracks up. Kevin moves back and sidesteps down the Park wall.

STREET WALKER 1
We'll tuck you in like your Ma never did.

The trollops crack up.

CU. SECOND STREET WALKER

She leans into CAMERA and laughs.

CU. KEVIN

His eyes are wide with fear.

CU. FIRST STREET WALKER

She leans into CAMERA and blows a lungful of smoke at Kevin.

EXT. STREET

Kevin breaks into a run.

HIS POV. MOVING

Past all sorts of NIGHT CREATURES.

CU. KEVIN'S FEET

A blur on the littered pavement.

CU. KEVIN

Running full-out, scared to tears. He looks...

HIS POV. MOVING

Across Fifth Avenue, a trio of TEENAGE BOYS running down the opposite sidewalk. They wait for a break in traffic and run into the street.

CU. KEVIN

He pours on more speed.

EXT. CENTRAL PARK WEST

The Boys dart across the street and leap onto the sidewalk. They run behind Kevin.

CU. KEVIN

He glances back over his shoulder.

HT0000001

HIS POV

The Boys are gaining on him.

EXT. PARK. WALL

From inside the Park. Kevin jumps up on the wall and vaults into the Park.

EXT. PARK. ROCKS

Kevin clambers up a large mass of rocks and squeezes down between them, hiding himself. He's breathing heavily. He's terrified. He looks up.

EXT. CENTRAL PARK WEST. PARK-SIDE

A bus pulls up to the curb. The Boys race to it and board. They weren't after Kevin. They were running for the bus.

INT. DUNCAN'S TOY CHEST. SECOND FLOOR

A JANITOR wearing a Santa hat runs a floor waxer past the playhouses.

INT. PLAYHOUSE. HARRY

He's lying in the playhouse. He's alert and listening with his pistol at the ready.

EXT. PARK. ROCKS. KEVIN

He's hidden deep between two boulders. He reaches into his pocket for the cookies he stole from the hotel kitchen. He takes a hungry bite.

KEVIN
I don't want to ever take a vacation like this again.

He takes another bite. He halts his chewing as he hears a PIGEON COO. He turns slowly to see...

HIS POV

A pigeon standing on the rock behind him.

CU. KEVIN

He smiles at the sight of the bird. He breaks off a piece of his cookie and lays it in the palm of his hand. He reaches his hand out to the pigeon.

CU. PIGEON

He studies the hand for a cautious moment, then pecks the cookie.

CU. KEVIN

He watches the pigeon eat the cookie.

HT0000001

KEVIN
I guess you missed dinner, too. My parents say I'm never supposed to touch birds. Especially city birds, but you don't look so bad. You're a lot nicer than the people around here.

Kevin brings his hand back and breaks another piece of cookie off. He looks up. He freezes in surprise.

HIS POV

There are now ten pigeons.

CU. KEVIN

Puzzled.

KEVIN
Where did you guys come from?

HIS POV

The PIGEONS COO.

CU. KEVIN

He reaches into his pocket. Two cookies left.

KEVIN
I don't know if I have enough for everybody. How hungry are you guys?

Kevin looks down as he crumbles the cookies in his hand. He looks up.

HIS POV

The pigeons are turned away from him.

CU. KEVIN

He's puzzled. He rises up on the rock.

KEVIN
What're you guys doing? Hey!

CU. FIRST PIGEON

HT00000001

His back is to Kevin. He slowly flutters around to face Kevin.

CU. KEVIN

He smiles, pleased that the bird has turned back to him.

CU. FIRST PIGEON

It begins to rise. Suddenly, the face of the Pigeon Lady appears beneath it. The bird is sitting on her head. The others are on her outstretched arms.

CU. KEVIN

The color drains from his face. His jaw drops. His eyes open wide.

ECU. PIGEON LADY

The wild, dirty face staring at Kevin.

CU. KEVIN

He SCREAMS!

EXT. PARK. ROCKS

Kevin twists around and tries to jump from the rocks. He's stuck.

CU. KEVIN'S FOOT

In his panic, he's wedged his foot between the rocks.

CU. KEVIN

Tugging furiously on his stuck foot. He looks up.

HIS POV

The Pigeon Lady reaches out a gnarled hand.

CU. KEVIN

He covers his face with his arms.

CU. KEVIN'S FOOT

The Pigeon Lady puts her hand around his ankle, pushes down gently and releases his foot.

CU. KEVIN

He uncovers his face and looks.

HIS POV

The Pigeon Lady backs away from the rock.

EXT. PARK. ROCK

HT0000001

Kevin leaps off the rock and takes off.

CU. PIGEON LADY

She watches him run away.

EXT. PARK. KEVIN

He slows his speed a little. Slows a lot. Stops. Turns.

HIS POV

The Pigeon Lady is walking away, slipping behind the rock.

EXT. PARK. ROCK

The Pigeon Lady has returned to her place behind the rock. She's gathering her possessions into an old canvas mail pouch -- a piece of carpet, bags of bread and seed, a water bottle, an old umbrella. She slowly stops her work and turns.

HER POV

The rock. Kevin walks around from behind it and stands before her.

CU. PIGEON LADY

She's startled to see him. She's nervous. She steps back. She doesn't respond.

EXT. PARK. ROCK

Kevin introduces himself.

KEVIN
I'm Kevin McCallister. I'm from Chicago. Actually, not Chicago. The snotty suburbs of Chicago.
(pause)
I'm sorry I screamed at you. You were just trying to help me.
(puzzled pause)
Right?

The Pigeon Lady nods uncomfortably. Kevin takes a step toward her. She backs away. Kevin stays put, sensing her discomfort.

KEVIN
Your birds are very nice.

HT00000001

The Pigeon Lady relaxes a bit. She nods her appreciation. Kevin sits down on a smaller rock beside the boulder. The Pigeon Lady returns to her work.

KEVIN
I've seen you a couple times. You had pigeons all over you. At first it looks kinda scary. But if you think about it, it's not so bad. They must be all over you because they like you.

The Pigeon Lady looks around at Kevin.

KEVIN
That isn't scary. I just felt like it was because I never saw it before. People do that a lot, you know. They get scared of stuff just because it's not what they're used to. I know it happens to me. But I'm a kid and there's a lot more stuff kids haven't seen before. I guess that's why we get scared so much. My friend one time was riding his bike with me and he got a moth in his mouth. He has allergies so he can't breathe out his nose so he always walks around with his mouth open. It's really bad when he rides his bike. But you know what? He isn't afraid of getting bugs in his mouth anymore because he's used to it. Now I'm used to you and I'm not scared.

The Pigeon Lady considers the long ramble and its gentle objective.

KEVIN
If I'm bothering you, I can leave. Am I bothering you?

It's been a long time since she's spoken. She opens her mouth but nothing comes out. She shakes her head, no. And then...

PIGEON LADY
No.

KEVIN
Good. I'm not a pain in the butt?

She shakes her head, no.

KEVIN
Will those pigeons come back on their own or do you have to call them?

Kevin looks up.

EXT. SKY

The pigeons circle above.

EXT. PARK. PIGEON LADY

HT00000001

She reaches into her pocket for a handful of seed. She reaches out for Kevin's hand. She opens it and puts the seed in his palm. She motions for him to throw it. Kevin tosses the seed.

PIGEON LADY
They can hear it.

EXT. SKY

The pigeons circle down.

EXT. PARK

The pigeons swarm down to the seed.

CU. KEVIN

His eyes twinkle. He smiles.

KEVIN
(amazed)
That's great!

EXT. LA GUARDIA. LATER

A 727 touches down.

EXT. NEW YORK. BUILDINGS

The night lights. CAMERA TILTS DOWN to a side street, to the road surface and a sewer grate. Flickering light escapes

PIGEON LADY'S VOICE
I'm like the birds I care for. People pass me on the streets, they see me, they try to ignore me. They wish, like the pigeons, I wasn't a part of their city.

INT. SEWER

A massive sewer tunnel. Kevin and the Pigeon Lady are sitting over a small fire.

PIGEON LADY
They don't consider that pigeons have lives to lead and babies to care for. They don't think that they have a place in the order of things. I love them because no one else does. I know they love me because I take care of them, but I also hope that they love me because I'm as easy to despise as they are.

KEVIN
(after a considered pause)
Yeah. Sometimes I feel like that with my family. I'm kind of the pigeon of our house. It's because I'm the youngest.

HT0000001

PIGEON LADY
People always fight for position. Everybody wants to be seen and heard.

KEVIN
I guess so. I get seen and heard pretty much. But then I get sent to my room a lot, too.

PIGEON LADY
I wasn't always a crazy old lady.

KEVIN
Oh? What were you before?

PIGEON LADY
I had a job. I had a home. I had friends.

KEVIN
Did you have kids?

PIGEON LADY
No. I wanted them but the man I loved fell out of love with me. It broke my heart, and then every time a chance to be loved came by, I ran from it.

KEVIN
No offense, but that seems sort of a dumb thing to do.

PIGEON LADY
I was afraid of getting my heart broken again.

KEVIN
Okay. I understand that. I used to have this really nice pair of roller blades and I was afraid that if I wore them, I'd wreck them. So I kept them in the box. And you know what happened?

PIGEON LADY
What?

KEVIN
I outgrew them. I never used them once outside. I just wore them in my room a couple times.

PIGEON LADY
A person's heart and their feelings are a little different than skates.

HT00000001

KEVIN
It's kind of the same thing. If you aren't gonna use your heart, what's the difference if it gets broken? If you just keep it to yourself, maybe it'll be like my roller blades. When you do decide to try it, it won't be any good. You should take a chance. You got nothing to lose.

PIGEON LADY
There's some truth there.

KEVIN
I think so. Your heart might still be broken but it's not gone. If it was gone, you wouldn't be this nice. You wouldn't invite me into your sewer.

PIGEON LADY
It's been a couple years since I even talked to someone.

KEVIN
That's okay. You're really good at it. You're not boring, you don't mumble or spit when you talk. You should do it more often. I think you'd just have to wear an outfit that doesn't have pigeon poop on it.

PIGEON LADY
I was working pretty hard at keeping people away.

KEVIN
I always think I'll have a lot of fun if I'm alone, but then when I am alone, it isn't fun at all. I don't care how much some people bug me sometimes, I'd rather be with them than by myself.

PIGEON LADY
So what're you doing running around the streets on Christmas Eve? Did you get in trouble?

Kevin nods sheepishly.

KEVIN
Yeah.

The Pigeon Lady nods. It's as she expected.

PIGEON LADY
You did something wrong?

KEVIN
A lot of things.

HT0000001

PIGEON LADY
A good deed erases a bad deed. You know that.

KEVIN
It's pretty late. I don't know if I'm gonna have enough time to do all the good deeds I need to erase all the bad ones I did.

PIGEON LADY
You'll be fine. It's Christmas Eve. Good deeds count extra tonight.

KEVIN
They do?

PIGEON LADY
That's right. You think of the most important thing you can do for others right now and then you go do it.

CU. KEVIN

He considers what she's said to him. After a considered pause, he nods.

KEVIN
(grinning)
Okay.

INT. SEWER

Kevin stands up. He offers his hand to the Pigeon Lady.

KEVIN
If I don't see you again, I hope everything comes out okay.

PIGEON LADY
Thanks.

KEVIN
Say goodbye to your birds for me.

Kevin starts up the ladder to the street.

CU. PIGEON LADY

She watches Kevin. This won't be the last time she sees him.

EXT. HOTEL

A squad and an unmarked car are parked in front.

INT. HOTEL. OFFICE

HT0000001

Peter and Kate are with the NIGHT MANAGER and the Concierge. Kate's furious.

NIGHT MANAGER
We'd like to offer you a complimentary suite while...

KATE
What kind of hotel lets a child check in alone?

NIGHT MANAGER
According to my people, the boy had a convincing story.

KATE
What kind of idiots do you have working for you?

NIGHT MANAGER
The finest in New York.

PETER
When you discovered that the card was stolen...

CONCIERGE
(proudly)
I made the discovery.

KATE
Why'd you let him leave?

CONCIERGE
When we attempted to confront him, he ran.

PETER
You scared him away.

KATE
It's Christmas Eve, and because of you my son is lost in one of the biggest cities in the world.

EXT. ST. PATRICK'S CATHEDRAL

People are going in for Christmas mass. The BELLS ARE RINGING.

EXT. 105TH STREET

Kevin runs as fast as he can down the street. The BELLS ARE RINGING IN THE DISTANCE.

EXT. STREET. BROWNSTONE

Kevin run to the building. He scampers in and up the rubbish tube that runs out a third story window.

INT. TUBE. LOOKING DOWN HT0000001

Kevin climbs up the tube using the section ribs for grip and footing.

INT. BROWNSTONE. THIRD FLOOR

Kevin crawls out of the tube into a room. He looks around. Thinks for a moment about what he has to do and exits.

CU. TOOL CHEST

It opens revealing an assortment of tools. Kevin takes out a wood saw, a hack saw, a hammer, rope, an electric drill, a screw driver. A butane torch.

INT. FOYER

Kevin slides the plywood flooring away from the floor joists, revealing the basement below.

INT. BASEMENT

Kevin pours Monster Sap on the floor.

INT. KITCHEN

Kevin loads a plumber's bag with wrenches.

CU. BACKDOOR

Kevin drives a nail into the door and ties a piece of twine to it.

INT. FIRST FLOOR. BATHROOM

Kevin fills the toilet bowl with...

INSERT: CAN

PAINT THINNER.

CU. DOORKNOB

Kevin removes the screws with an electric drill and pulls the knob off.

EXT. BROWNSTONE

Kevin comes out the front door with four opened cans of varnish.

CU. BRICKLAYER'S SCAFFOLD

Kevin sets the varnish cans in a cluster on the end of the scaffold.

INT. SECOND FLOOR STAIRWELL

Kevin races up the stairs.

HT0000001

INT. SECOND FLOOR BEDROOM

Kevin drops a rope through a hole in the floor.

EXT. ROOF

Kevin comes out onto the roof. He's carrying a coil of rope on his shoulder. He has a metal can and a plastic bucket in his hand. He looks out over the city. The pigeons circle overhead. He sets the bucket down and puts the coil of rope into it.

CU. CAN

Kerosine. Kevin unscrews the top.

EXT. ROOF

Kevin pours the kerosine into the bucket.

CU. CAN

ALL-PURPOSE MECHANICAL LUBRICANT. Kevin digs a rag into the slick goo.

EXT. FIRE ESCAPE

Kevin greases the fire escape stairs.

EXT. ALLEY

Kevin drops INTO FRAME. He looks down the alley, turns and takes off.

EXT. DUNCAN'S TOY CHEST

The lights are dimmed. The store is closed.

EXT. SIDEWALK

Kevin crosses the street to the store. He looks in the window.

HIS POV

Harry and Marv trot down the escalator and cross to the first floor cash register.

EXT. DUNCAN'S TOY CHEST. KEVIN

He opens the travel bag and takes out...

INSERT: MONSTER SAP

He removes the half-empty bottle.

HT0000001

EXT. DUNCAN'S TOY CHEST. KEVIN

He squirts the remaining soap onto the sidewalk.

INT. DUNCAN'S TOY CHEST. FIRST FLOOR

Harry and Marv are cleaning out the cash registers, stuffing the money into a gym bag.

MARV
There's more money in this place than I ever dreamed.

HARRY
It makes you wonder why we spent so much time robbing private homes.

INT. DUNCAN'S TOY CHEST. FRONT WINDOW. CU. KEVIN.

Kevin has his hands cupped around his eyes as he looks into the store. He takes a deep breath and steels himself for the challenge ahead. He looks to his hand...

INSERT: KEVIN'S HAND

He wraps a Kensington Towers envelope around a paving stone. He secures it with a rubber band and sets in on the window ledge. The envelope is marked in Kevin's handwriting -- TO: MR. DUNCAN (THE ELF GUY WHO OWNS THE STORE).

INT. DUNCAN'S TOY CHEST. FRONT WINDOW

Kevin bangs his fist on the window.

INT. STORE

Harry and Marv look up in alarm, fists loaded with cash.

THEIR POV

Kevin waves.

CU. HARRY AND MARV

Their jaws drop.

THEIR POV

Kevin raises his camera and snaps a picture. FLASH!

INT. STORE. HARRY AND MARV

Washed with FLASH LIGHT.

HARRY
(incredulous)
He took our picture.

MARV
I forgot to say "cheese."

THEIR POV

Kevin holds up the paving stone.

CU. HARRY

HT0000001

He sees the stone. He opens his mouth to yell. Too late.

EXT. STORE

Kevin heaves the stone through the window, setting off the BURGLAR ALARM. He takes off down the sidewalk.

INT. STORE

Harry and Marv scramble over the check-out counter in a panic to exit the store.

EXT. DUNCAN'S TOY CHEST

Harry and Marv leap out through the broken window. They hit the Monster Sap. Their legs fly out from under them and they shoot across the sidewalk into a pair of newspaper boxes. THE STORE ALARM BLARES.

EXT. SIDEWALK. KEVIN

He runs down the block, slowing at the corner, looking both ways and crossing. He stops on the opposing corner and looks up the street.

HIS POV

Harry and Marv pick themselves up.

EXT. STREET CORNER. KEVIN

He raises his camera and takes another picture.

EXT. DUNCAN'S TOY CHEST. HARRY AND MARV

Harry points to the FLASH.

HARRY
There he is!

They take off after Kevin.

EXT. ANOTHER STREET

SIRENS ARE WAILING in the distance. Kevin wheels around a corner running full-out. He cuts into the street and crosses.

EXT. PREVIOUS STREET

Harry and Marv run around the corner.

EXT. BROWNSTONE

HT00000001

Kevin runs down the street to the brownstone. He scoots up the refuse chute.

INT. BROWNSTONE. THIRD FLOOR

Kevin crawls out of the chute. He dashes out of the room.

EXT. 105TH STREET

Harry and Marv pound down the pavement.

EXT. BROWNSTONE. ROOF

Kevin bursts out of the roof door and runs to the street side. He looks over.

HIS POV

Harry and Marv arrive. They look around frantically.

CU. KEVIN

He cups his hands to his mouth and yells down.

KEVIN
I'm up here. Come and get me!

EXT. BROWNSTONE. HARRY AND MARV

They look up.

THEIR POV

Kevin snaps another picture. FLASH!

EXT. BROWNSTONE

Marv makes a move toward the brownstone. Harry grabs his sleeve and holds him back.

HARRY
Hold on, pea brain. We got busted last time because we underestimated that little bundle of misery. We don't go after him until we got a plan that we're sure is better than his plan.

MARV
This ain't like last time, Harry. This ain't his house. He's runnin' scared. He ain't got a plan.

HARRY
May I do the thinking, please?

Harry looks back up at Kevin.

HARRY
Sonny?

HIS POV

Kevin looks over the roof.

HT00000001

CU. HARRY

Looking up.

HARRY
Nothing would thrill me more greatly than to shoot you. Knocking off a youngster ain't gonna mean all that much to me. You understand?

CU. KEVIN

Looking down. He doesn't answer.

EXT. BROWNSTONE. HARRY AND MARV

Looking up.

HARRY
But since I'm in a hurry, I'm gonna make you a deal. You throw down your camera and we won't hurt you. You won't never see us again. Okay? Sound good?

THEIR POV

Kevin looks over the roof.

KEVIN

Okay.

He takes the camera from around his neck.

CU. ROOF. CORNICE

Kevin sets the camera down and picks up a brick.

EXT. BROWNSTONE. HARRY AND MARV

Harry takes a step forward and holds out his arms to receive the camera.

HARRY

Give it to me, kid.

CU. KEVIN

He takes aim and tosses the brick.

EXT. BROWNSTONE. UP ANGLE

The brick falls.

CU. HARRY

Smiling, waiting for his loot.

HT00000001

CU. MARV

Picking his teeth. A beat and the brick smashes him on the head.

EXT. BROWNSTONE

Marv collapses on the sidewalk.

CU. KEVIN

He's looking over the edge. Smiling.

KEVIN

Direct hit.

EXT. BROWNSTONE. MARV

He sits up with a lump on his forehead.

HIS POV

OUT OF FOCUS for a moment. Sharpens. Harry's leaning over him.

HARRY
The kid ain't gonna listen to reason, Marv. We gotta go in and get him. You go in the front. I'll go around to the fire escape and come down from the roof. We'll meet him in the middle.
(pause)
You okay?
(holds up three fingers)
How many fingers am I holding up?

CU. MARV

Squinting.

MARV
None?

INT. BROWNSTONE

Kevin scrambles down the the staircase from the roof to the third floor ballroom.

EXT. BROWNSTONE

Marv is on the porch.

HT0000001

EXT. BROWNSTONE. ALLEY

Harry marches down the alley to the back of the brownstone.

EXT. BROWNSTONE. FRONT PORCH

Marv is picking the deadbolt on the door. It CLICKS. He grabs the doorknob and turns it. It comes off in his hand.

CU. MARV

He holds the knob up and discovers a string tied to it. He pulls on the string.

INT. BROWNSTONE. FRONT DOOR

The string is pulled through the doorknob hole. The barrel of Kevin's dart pistol rises up to the hole. The string is tied to the barrel.

EXT. PORCH

Marv continues pulling on the string.

INT. BROWNSTONE. FRONT DOOR

The barrel of the pistol slides into the hole. The body of the gun is lifted to reveal that the string runs down the barrel and around behind the grip to the trigger.

CU. MARV'S CROTCH

The barrel of the gun is pointed at his groin.

CU. MARV

There's tension on the string now. He gives a little tug. Nothing happens. He wraps it around his hand and gives a sharp pull.

CU. GUN. TRIGGER

It's pulled. The spring releases with a BOING!

CU. MARV

His eyes bugle. His mouth opens in a silent scream.

EXT. ALLEY. BROWNSTONE FIRE ESCAPE

Harry climbs up on a dumpster and positions himself to leap onto the fire escape. He coils and jumps. He catches a support brace on the bottom of the fire escape. It's greased. His body swings forward, parallel with the ground, and his grip fails. He falls flat on his back.

EXT. BROWNSTONE

Marv is on the sidewalk in front.of the building. He shakes off his pain and charges up the porch steps and throws his weight into the door.

INT. BROWNSTONE. FOYER

The front door bursts open and Marv flies in. The flooring is gone. Marv drops OUT OF FRAME.

HT0000001

INT. BASEMENT

Marv plummets to the basement floor.

EXT. ALLEY

Harry picks himself up and marches to the back porch. He stomps up the steps. He tries the door, it's locked.

HARRY
You're asking for it, kid!

CU. DOOR

A nail has been driven into the top of the door. A string is attached to it. The string runs to the zipper of a plumber's bag suspended from the porch ceiling.

EXT.PORCH

Harry raises his leg and kicks in the door.

CU. PLUMBER'S BAG

The door opening yanks the zipper open. Wrenches spill out.

EXT. PORCH

Harry gets clocked by the wrenches.

INT. BASEMENT

Marv picks himself up. He's shaken and sore. He takes a step forward...

CU. FLOOR

The floor is glistening with Monster Sap.

INT. BASEMENT

Marv slips, catches himself. Slips again, catches himself. He skates slowly to a length of rope strung across the basement. He lunges forward and grabs it.

CU. SHELVING UNIT

One end of the rope is tied to a steel shelving unit loaded with open paint cans.

INT. BASEMENT

The shelving unit tips and Marv crashes to the floor. He SCREAMS.

INT. BASEMENT. SHELVING UNIT. UP ANGLE

From the floor. The shelving unit topples forward. The paint cans spill.

HT0000001

INT. BASEMENT

The shelving unit crashes down on Marv.

INT. KITCHEN. BUTLER'S PANTRY

It's dark. Harry feels his way in. He sees a light string. He pulls it. The light goes on.

INT. HALLWAY

Harry enters a dark hallway. He pulls the next string and turns on the light. CAMERA HOLDS ON HIM as he crosses into the next room and pulls another string. A light goes on.

INT. BASEMENT

Marv stands up from the collapsed shelving unit. He's covered in paint. He wipes his face with his sleeve. His eyes are stinging. He looks for something to clean his face with.

CU. PAINTER'S TARP

Marv grabs a piece of cheesecloth off the tarp.

CU. MARV

He puts the cheesecloth to his face. It sticks. He tugs on the towel. It won't come off. He grips it firmly with both hands and gives a fierce pull. It tears free with a dreadful RIIIP! He SCREAMS and clutches his face. He notices something. He feels his face. When he lowers his hands, he's missing his eyebrows, moustache and goatee. He looks at the towel.

INSERT: TOWEL

Two eyebrows, a moustache and a fluff of goatee stuck to the towel.

INT. BATHROOM

Harry steps into a gutted bathroom. He pulls the light string.

CU. BUTANE TORCH

The string is attached to the trigger starter. A flame shoots out.

CU. HARRY

His hat ignites.

NEW ANGLE. MIRROR IMAGE

Harry, his hat blazing, SCREAMING at himself in the bathroom mirror. He grabs the sink faucet handles and turns them.

CU. FAUCET

Nothing comes out.

HT0000001

INT. BATHROOM

Harry tries to pat the fire out. Too hot. He looks to the toilet.

HIS POV

There's fluid in it.

INT. BATHROOM

Harry grabs the seat, kicks up to a handstand and dunks his head in the toilet.

EXT. BROWNSTONE

The first floor windows light up with a brilliant FLASH OF LIGHT. A sharp CRACK! accompanies the flash.

INT. BATHROOM

Harry's still on his hands, head in the bowl. Smoke rises from the bowl.

INT. BASEMENT

Marv looks for another way out. He scans the area.

HIS POV

A rope hanging down through the dining room ceiling and floor.

INT. BASEMENT

Marv tests the rope with a gentle tug. It's firm. He tugs a little harder. It's still firm. He grips it with both hands, takes a deep breath and pulls himself up.

INT. BROWNSTONE. SECOND FLOOR

The rope is tied to a 75 pound bag of plaster. It shoots OUT OF FRAME and tumbles through a wide opening in the floor.

INT. BASEMENT

Marv's frozen in a crouch on the basement floor, holding the rope in both hands. The rope is spooling down around him. He looks up.

HIS POV

The bag of plaster is heading for him.

INT. BASEMENT

HT0000001

The bag of plaster smacks Marv, drives him to the floor and bursts into a cloud of white dust.

INT. BATHROOM

Harry slowly lowers himself off the toilet and stands up. His face is blackened, his head's sizzling. The collar of his coat is smoldering.

INT. BASEMENT

Marv pushes himself up on his knees. He spits out a mouthful of plaster dust and stands.

MARV
I'm gonna murder that kid.

He grabs the rope up off the floor and crosses to beneath the foyer. He tosses the rope up and over a floor joist. He tests it and begins climbing.

INT. LIVING ROOM

Kevin stands at the closed double doors leading into the library.

KEVIN
Don't you guys know that a kid always wins against two idiots?

INT. BATHROOM

Harry's at the mirror rubbing black soot off his teeth. He HEARS KEVIN. He takes off.

INT. LIVING ROOM. DOUBLE DOORS

Kevin listens at the doors. He HEARS HARRY APPROACHING. He runs.

INT. FOYER

Marv's hand, then his head, pokes up through the joists.

HIS POV

Kevin races from the double doors to a wooden ladder that goes up into a hole in the living room ceiling. He scampers up the ladder.

INT. FOYER

Marv pulls himself up through the floor.

MARV
HARRY! HE'S IN THE LIVING ROOM!

INT. LIVING ROOM HT0000001

Harry bursts through the double doors. He runs to the ladder and scrambles up.

CU. LADDER

The end that's resting against the living room ceiling joists has been sawn halfway through. It strains under Harry's weight and SNAPS!

INT. LIVING ROOM

Harry, holding the ladder, hands and feet on the rungs, caught in mid-step, falls forward and slams down on the living room floor. Marv skids into the room.

MARV
(after a beat)
He went upstairs.

Harry rolls off the ladder. Marv helps him up.

INT. LIVING ROOM. CEILING

Kevin leans over the edge of the opening.

KEVIN
Why don't you guys try the stairs?

He takes off.

INT. LIVING ROOM

Harry and Marv dash out.

INT. FOYER

Harry and Marv stop at the bottom of the stairs.

HARRY
Hold on.

Harry jumps on the first step and stomps his feet as if he was coming up. He jumps back as...

INT. SECOND FLOOR. KEVIN

Drops a paint can.

INT. FOYER

Harry and Marv lean away as the can swings down.

HARRY
OW!

Marv chuckles.

HT00000001

HARRY
(whispers)
That's one.

MARV
(yells up the stairs)
I'll get him. Harry.

Marv jumps up on the step. He stomps his feet.

INT. SECOND FLOOR. KEVIN

He drops a second can.

INT. FOYER

The can swings down.

MARV

OW!

Harry laughs silently.

MARV

That's two.

HARRY

Let's go.

They turn to run up the stairs.

INT. SECOND FLOOR

Kevin holds a four foot wide length of iron sewage pipe over his head. He lets it fly.

INT. STAIRWELL

Harry and Marv run up the stairs. They SCREAM.

THEIR POV

The sewage pipe swings down.

INT. FOYER

The pipe clips both of them, lifting them off their feet. They sail down the stairs and into the opening in the floor.

HT0000001

INT. BASEMENT

Harry and Marv crash down on the basement floor.

INT. BASEMENT. FLOOR. HARRY AND MARV

Stunned. Frozen expressions of pain.

MARV

That's three.

INT. SECOND FLOOR. KEVIN

He cuts the sewage pipe rope.

INT. FOYER

The pipe falls to the stairs and rolls down to the floor. It rolls to the edge of the flooring.

INT. BASEMENT. HARRY AND MARV

Still frozen, looking up.

THEIR POV

The pipe rolls off the edge of the flooring and falls to CAMERA.

INT. FOYER

CLANG!

MARV
(after a beat)
That's four.

INT. THIRD FLOOR STAIRWELL. DOOR

Kevin threads a length of rope through the hole in the door where the doorknob was. He makes a loop of the end.

INT. FOYER

Marv climbs up through the joists again. He reaches down and helps Harry up. They crawl to the floored section at the foot of the stairs.

INT. THIRD FLOOR STAIRWELL. DOOR

Kevin pokes his head out the door.

KEVIN
Do you guys surrender yet?

HT00000001

INT. FOYER

Harry and Marv charge up the stairs, ducking and shielding themselves with their arms.

HARRY
You better say every prayer you ever heard, kid!

MARV
I hope your parents got you a tombstone for Christmas!

INT. THIRD FLOOR. BALLROOM

Kevin pushes a large, metal tool case to the edge of the stairs. He attaches a rope that runs down the stairs to one of the handles on the chest. He secures it.

KEVIN
I'm up here and I'm really scared!

He takes off.

INT. SECOND FLOOR HALLWAY

Harry and Marv run down the hall to the third floor stairwell. The door's closed. Harry grabs the loop of rope thinking it's the door handle. He gives it a mighty rip!

INT. BALLROOM

The tool chest tumbles down the stairs.

INT. SECOND FLOOR HALLWAY

Harry looks at the rope in his hand. He listens to the RACKET on the stairs.

HARRY
What's that sound?

Marv steps around Harry and puts his ear to the door.

INT. STAIRWELL

The tool chest chatters down the stairs at a ferocious speed.

INT. SECOND FLOOR HALLWAY

Harry puts his ear to the door.

INT. STAIRWELL. FROM ABOVE

The tool chest crashes into the door.

INT. SECOND FLOOR HALLWAY

The door bursts off its hinges and flattens Harry and Marv. The tool chest flips over and lands on top of the door. A moment of silence.

MARV (OS)
That was the sound of a tool chest falling down the stairs.

INT. ATTIC. STAIRWELL

HT0000001

Kevin races up the stairwell.

EXT. ROOF

Kevin runs out the roof door and crosses to the edge. He tests a rope he's secured to a 100 pound bag of cement. He slips on leather work gloves and pulls the length of the rope out of the bucket of kerosine. He tosses the rope over the side of the building. He slings his leg over the side, grips the rope and begins lowering himself.

INT. BALLROOM. STAIRWELL

Marv and Harry hobble up the stairs.

HARRY
I don't care if I get the chair, I'm killing that kid.

MARV
If we can catch him.

EXT. BROWNSTONE

Kevin slides down the rope to a bricklayer's scaffold on the first floor. He whips off the gloves.

EXT. ROOF

Harry and Marv step out onto the roof.

HARRY
Where are you kid?

MARV
I don't see him, Harry.

EXT. BROWNSTONE. BRICKLAYER'S SCAFFOLD

Kevin yells up to Harry and Marv.

KEVIN
I'm down here, you morons!

EXT. ROOF

Harry and Marv run to the side of the building. They look over.

THEIR POV

Kevin's below. He waves to them.

HT0000001

KEVIN
Nice night for a neck injury, isn't it?

EXT. ROOF

Harry and Marv looking down at Kevin. Marv grabs the rope.

MARV
Let's get him.

Harry slaps him.

HARRY
Are you nuts?

MARV
What?

HARRY
That's exactly what he wants us to do. You got a memory?

MARV
Yeah. So what do we do?

HARRY
We gotta figure out what the little sniffle monkey's got up his sleeve.

Harry picks up the rope. He gives it a tug. He follows it to...

HIS POV. MOVING

To the bag of cement.

CU. HARRY AND MARV

Harry smiles.

MARV
What?

HARRY
He's smart but not smart enough.

EXT. ROOF

HT0000001

Harry unties the rope from the bag of cement.

HARRY
A hundred pounds of cement.

MARV
So?

HARRY
It holds him. It ain't gonna hold us. We get on the rope and down we go. We'll just...

He ties the rope to an iron vent pipe.

HARRY
...have to disappoint the little creep.

Harry climbs over the edge of the roof. Marv grabs the rope. He follows Harry.

MARV
Harry? You're a genius.

CU. KEVIN

He strikes a kitchen match on the stack of bricks on the scaffold. He grins devilishly.

EXT. BROWNSTONE. HARRY AND MARV

Climbing down.

MARV
You wearing after-shave?

HARRY
What're you talking about?

MARV
I smell something.

HARRY
That ain't after-shave. It's kerosine. The rope's soaked in it.

MARV
Why would somebody soak a rope in kerosine?

CU. HARRY

Good question. Deeply puzzled. He looks down.

HT00000001

HIS POV

Kevin three floors below holding the match.

KEVIN
Merry Christmas.

He touches the match to the rope.

CU. HARRY

A look of terror.

HARRY
GO UP!

CU. MARV

He looks down. His eyes bulge.

HIS POV

The flame shoots up the rope.

EXT. BROWNSTONE. SCAFFOLD

Kevin jumps down off the scaffold and runs down the street.

EXT. BROWNSTONE

Like spastic caterpillars, Harry and Marv try to outrun the flame. They get a few feet and are overtaken. They SCREAM and release the rope. They fall to...

EXT. BROWNSTONE. SCAFFOLD

Harry and Marv slam down on the scaffold. It tips under the impact.

EXT. SCAFFOLD. VARNISH CANS

As the scaffold is struck and tips up, the cans of varnish are launched into the air.

EXT. BROWNSTONE. GROUND

Harry and Marv are lying on their backs under the scaffold in the tiny, sunken front garden. They're staring up in shock.

THEIR POV

The cloudless sky. A full moon and a wave of varnish arcing overhead, holding for the briefest moment and falling.

EXT. BROWNSTONE. GROUND

Harry and Marv are doused with varnish.

EXT. CENTRAL PARK WEST. PAY PHONE

Kevin runs to the phone. He grabs it and dials...

INSERT: KEY PAD

Kevin presses 9-1-1.

HT0000001

CU. KEVIN

Breathless, chest heaving. Scared. He looks up.

HIS POV

A huge swarm of pigeons is circling overhead.

CU. KEVIN

He forgets the pigeons as his call is answered.

KEVIN
Hello? The two guys that robbed Duncan's Toy Chest are at Central Park West and 105th Street. Right by the park! Hurry! They got a gun!

EXT. BROWNSTONE

Harry and Marv pull themselves up on the iron railing surrounding the sunken garden. They're battered and bruised and dripping with varnish. Their heads are peppered with lumps.

EXT. STREET. CORNER

Kevin yells down the street toward the building.

KEVIN
I'm down here! Come and get me before I call the cops!

EXT. BROWNSTONE

Harry and Marv climb over the iron railing. They look down the street. They give chase. Limping, painful strides.

EXT. CENTRAL PARK WEST. KEVIN

He turns and stops for traffic. A bus slows as it crosses the intersection. Kevin runs around behind it and takes off across the avenue, heading for the park. He's lost a few precious seconds.

EXT. STREET

Harry and Marv in pursuit.

HT00000001

EXT. CENTRAL PARK WEST. KEVIN

He jumps the curb, hits ice, loses his footing and slams to the sidewalk. The travel bag strap breaks. The bag goes flying. Kevin skids into the park wall.

CU. KEVIN

He's knocked the wind out of himself. He looks over his shoulder.

HIS POV

Harry and Marv are at the corner. Marv points.

EXT. SIDEWALK. PARK-SIDE

Kevin picks himself up and hobbles to the bag. A bus pulls up to the curb, blocking his view of the street.

CU. KEVIN

He grabs the bag.

HIS POV

The bus clears. Harry and Marv are gone.

CU. KEVIN

He's puzzled. He turns and takes off. He runs into...

EXT. SIDEWALK. HARRY AND MARV

Harry reaches out.

CU. KEVIN

He gasps in horror. Harry grabs him by the collar and lifts him off his feet.

EXT. SIDEWALK

Harry carries Kevin to the park wall and slams him down. He grabs the bag away from him. He unzips it and digs out the film and a cassette. He looks at them.

INSERT: FILM

On the film is written: BAD GUYS ROBBING TOY STORE. On the cassette is written: BAD GUYS SAYING THEY'LL KILL ME.

EXT. SIDEWALK

Harry chuckles.

HT0000001

HARRY
You have very nice handwriting.

He tosses Kate's bag into the park.

EXT. TREES

Pigeons land in the trees.

EXT. STREET

Pigeons land on the street.

EXT. STREET LIGHT

Pigeons crowd the street light.

CU. HARRY AND MARV

Looming over Kevin. Harry unzips his gym bag and stuffs the film and the cassette into it.

MARV
You may have won the battle, little dude, but you lost the skirmish.

HARRY
You oughtn't not mess around with us, pal. We can be dangerous.

CU. KEVIN

He's terrified.

CU. HARRY AND MARV

Harry puts his hand to Kevin's neck. He grins.

HARRY
Should we burn his hair off?

MARV
How about we rip it off?

HARRY
Throw him in a basement?

MARV
Bomb him with a sewer pipe?

HT0000001

CU. KEVIN

Harry has him by the neck. Kevin's in horror and pain.

CU. SIDEWALK

A pair of old boots step INTO FRAME.

CU. HARRY AND MARV

Harry pulls out his gun. Marv grins fiendishly.

HARRY
I got a better idea.

He lowers the gun on Kevin. Marv looks up.

HIS POV

The trees are filled with pigeons.

CU. HARRY AND MARV

Marv looks to Harry.

MARV
Harry?

HARRY
Shut up.

MARV
Let's get outta here.

HARRY
I said, shut up.
(continues)
I didn't get past the sixth grade. Looks like you won't either.

He cocks the gun. The Pigeon Lady moves up behind Harry and Marv.

PIGEON LADY
Let him go.

Harry and Marv are startled. They turn quickly.

EXT. STREET. PIGEON LADY

She's standing behind Harry and Marv with a bucket of birdseed. She lets it fly.

EXT. SIDEWALK. HARRY AND MARV

Stunned. The seed showers down on them and sticks in the wet varnish. Harry drops Kevin. He rears back. Marv spits.

ECU. SIDEWALK

The stray seed hits the pavement.

HT0000001

EXT. SKY

The pigeons swoop down.

EXT. TREES

The pigeons swoop down.

EXT. STREET LIGHTS

The pigeons swoop down.

EXT. SIDEWALK. HARRY

He wipes the seeds from his eyes. His face is covered with seed stuck in the varnish. He blinks and clears his vision. He recoils in horror.

HIS POV

A wall of pigeons dive bombing him. The FRAME FILLS WITH FEATHERS.

CU. MARV

His eyes are wide with shock. His mouth is open. He SCREAMS.

HIS POV

FEATHERS!

EXT. DUNCAN'S TOY CHEST

Swarming with cops. Two squads squeal away.

EXT. PARK

Kevin leaps a rock outcropping and scampers away.

CU. TRAVEL BAG

Lying on the ground. Kevin scoops it up as he runs past.

EXT. SIDEWALK

Harry and Marv are covered head-to-toe with pigeons. They're leaping and twisting and SCREAMING. SIRENS ARE WAILING.

EXT. FIFTH AVENUE

HT0000001

The two squads from Duncan's arrive from downtown. Two more squads arrive from uptown. They converge on Harry and Marv.

EXT. POLICE CAR

The COPS jump out with guns drawn. The highest ranking Cop fires his revolver into the air.

EXT. SIDEWALK. HARRY AND MARV

The pigeons take to the air.

EXT. SIDEWALK. COPS

They stare dumbfounded at...

THEIR POV

Harry and Marv, hands to their faces, battered, splattered and covered with feathers. They lower their hands to see the cops. Slowly they raise their hands over their heads. A Cop approaches and picks up the gym bag lying on the pavement. He unzips it.

INSERT: BAG

Money, a roll of film, a cassette. The Cop picks up the film.

EXT. PARK. KEVIN

He's stopped running and is looking back at the light show on Central Park West. He smiles.

KEVIN
That's great.

EXT. CENTRAL PARK WEST. LATER

Harry and Marv are loaded into the back of a squad.

COP
You guys should have started a little earlier. The prisoners have already exchanged gifts.

MARV
We had to hide out until the cleaning guy ...

Harry tries to whack Marv. His hands are cuffed behind him. He tries to knee Marv.

HARRY
Why don't you shut up, Marv? Didn't the guy just say we got the right to remain silent?

The Cop shoves Harry in the backseat.

HT0000001

MARV
He's a little cranky. We just got out of jail a week ago.

The Cop shoves Marv into the squad and slams the door. A beat and OS we HEAR a LOUD THUMP followed by a YELP from Marv.

EXT. SIDEWALK. PARK-SIDE

The Pigeon Lady is standing at the wall. She's nervous and shy.

CU. COP

The Cop tips his hat to the Pigeon Lady.

COP
(cautious)
Merry Christmas, Annie.

CU. PIGEON LADY

After a long beat, she grins.

PIGEON LADY
(softly)
Merry Christmas.

CU. COP

He returns the grin.

COP
We're having a little holiday party back at the station house for the night guys. Would you like to come along?

CU. PIGEON LADY

She looks down. It's been a long time since she's been invited anywhere. She looks up with a smile. She nods.

EXT. STREET

The Cop escorts Annie to his car.

COP
You a beer drinker?

ANNIE
No.

COP
Egg nog?

ANNIE
I like egg nog.

COP
You sing?

He opens the door for her.

HT00000001

ANNIE
I don't sing.

COP
Aw, come on. Everybody sings on Christmas.

She laughs to herself and gets in the car.

COP
Deck the halls with boughs of holly! Come on.

ANNIE
(after a long pause)
Fa la la la la, la la la la.

COP
That's beautiful!

He closes the door.

COP
(yells to the other car)
Get those monkeys downtown and pick up some egg nog on your way back. Annie don't drink beer.
(sings as he gets in the car)
'Tis the season to be jolly...!

INT. HOTEL SUITE

Peter's asleep in a chair. Kate's sitting in the window. She's thumbing through a magazine.

INSERT: MAGAZINE

A hotel magazine. New York highlights. She turns a page to the Christmas tree at Rockefeller Center. She turns to the next page.

CU. KATE

Something occurs to her.

INSERT: MAGAZINE

HT0000001

Kate turns back to the Christmas tree.

EXT. FIFTH AVENUE. KEVIN

He wanders down the street. CHURCH BELLS ARE PEELING. He slows.

EXT. ST. PATRICK'S

Midnight mass. The SOUND OF THE CHOIR is leaking out.

CU. KEVIN

He feels lonely and sad. He lowers his head and continues.

EXT. ROCKEFELLER CENTER. CHRISTMAS TREE

UP ANGLE.

REVERSE

DOWN ON KEVIN. Small and alone in the plaza.

CU. KEVIN

He stares up reverently at the massive tree.

KEVIN
I know I don't deserve a Christmas even if I did do a good deed. I don't want any presents. Instead I want to take back every mean thing I ever said to my family. Even if they don't take back the things they said. I don't care. I love all of them. Including Buzz. If it isn't possible that I see all of them could I just see my mother? I'll never want another thing as long as I live. I just want my mother. I know I won't see her tonight, but just promise me I can see her again. Sometime. Anytime. Even if it's just once for only a couple minutes. I need to tell her I'm sorry.

A long pause and he lowers his head. The wind picks up. A TINY BELL RINGS. Kevin looks up slowly. The BELL CONTINUES TO RING. Kevin's puzzled. He's heard the sound before.

CU. MCCALLISTER CHRISTMAS BELL

It's hanging on the tree, moving in the breeze.

EXT. TREE

Kevin approaches the tree. He spots the bell and carefully removes it. He looks at it.

INSERT: KEVIN'S HAND

He turns the bell over to see the monogrammed "M."

CU. KEVIN

HT0000001

He knows that it's the family bell. He slowly turns.

CU. KEVIN. FROM BEHIND

He turns to see...

HIS POV

Kate's standing at the street end of the plaza.

CU. KEVIN

He's bewildered. As if he doesn't trust his vision.

HIS POV. MOVING

Toward Kate. She's as stunned as he is.

CU. KEVIN

He stops.

KEVIN
Mom?

CU. KATE

She smiles through her tears.

KATE
Merry Christmas, sweetheart.

CU. KEVIN

He's dumbstruck.

KEVIN
Wow. That worked fast.

EXT. PLAZA

Kate kneels. Kevin runs into her arms. She folds him tight into her embrace.

KEVIN
How did you know I was here?

She breaks the embrace.

KATE
I know you and Christmas trees. This is the biggest one around. I had a hunch...

She kisses him and rises.

HT0000001

KATE
Let's go and let Dad know you're alright.

KEVIN
Where's everybody else?

KATE
They're still in Florida, sweetie. Dad and I wanted to get here right away. We couldn't bring everybody.

EXT. ROCKEFELLER CENTER. SIDEWALK

Peter's below the plaza. Waiting.

EXT. PLAZA

Kevin and Kate head to the sidewalk. Kevin sees Peter.

KEVIN
Dad!

Kevin runs to him. Peter lifts him into his arms.

PETER
How ya doin', sport?

KEVIN
Fine.

PETER
You got something against spending Christmas with your family?

EXT. STREET

Police squads head down Fifth Avenue. Lights going.

EXT. SIDEWALK

Peter puts Kevin down. They start back to the hotel. The squads roll past.

CU. KEVIN

He looks to the street.

EXT. SQUAD. HARRY

He sees Kevin as he passes.

HIS POV

Kevin waves to him.

HT0000001

EXT. SQUAD

Harry and Marv look out the back window as the squad heads into the night.

EXT. DUNCAN'S TOY CHEST

Police cars are still in front.

INT. DUNCAN'S TOY CHEST

EVIDENCE SPECIALISTS and a CLEAN-UP CREW are working.

INT. STORE. WINDOW

An EVIDENCE SPECIALIST finds the paving stone Kevin threw through the window. He removes the envelope.

INT. STORE

A POLICE SERGEANT enters and crosses to MR. DUNCAN and his WIFE. He's 75, round and jolly, dressed in his elf suit with a cashmere overcoat slung over his shoulders and a homburg on his head. His Wife is wearing a festive Christmas gown under her overcoat.

SERGEANT
It's all over, Mr. Duncan. We apprehended the thieves and recovered your money.

Mr. Duncan beams. His wife excitedly clutches his arm.

MR. DUNCAN
I thank you very much, Sergeant.

The Evidence Specialist approaches.

EVIDENCE SPECIALIST
Excuse me. Are you Mr. Duncan?

MR. DUNCAN
Yes.

The Evidence Specialist hands him the envelope.

EVIDENCE
That was wrapped around a paver we found in the window. Looks like a kid broke your window.

Mr. Duncan opens the envelope. He takes out a note and reads it.

INSERT: LETTER

HT0000001

Kensington Tower stationary. It reads, in Kevin's handwriting -- Dear Mr. Duncan, I broke your window to catch the bad guys. I'm sorry. Do you have insurance? If you don't I'll send you some money when it snows more (if I ever get back to Chicago). Merry Christmas, Kevin McCallister.

CU. MR. DUNCAN

He's amused by the note.

MR. DUNCAN
Sergeant? Are you familiar with the Kensington Towers Hotel?

CU. SERGEANT

He nods.

SERGEANT
Yeah. New York's most exciting hotel experience.

EXT. HOTEL

Kate, Peter and Kevin return to the hotel.

INT. HOTEL. LOBBY

Kate, Peter and Kevin walk in. They're stopped by a great commotion in the lobby.

THEIR POV

The remainder of the family is at the check-in counter with their bags. Frank is arguing with the DESK CLERK.

FRANK
$190 for a single? Are you nuts? I got ten kids here. I'll have to sell my house to pay for a tab like that.

Buzz glances to the door.

BUZZ
Yo.

Everybody turns around.

THEIR POV

Kate and Kevin are at the door. Kevin waves.

KEVIN
Merry Christmas, everybody.

INT. LOBBY

HT00000001

The kids swarm Kevin. Frank and Leslie join them.

LESLIE
(to Kate)
Thank God, he's alright.

KATE
He's fine.

PETER
(to Frank)
What're you doing here?

FRANK
(sheepishly)
It's Christmas.

KATE
I always knew you had a big heart, Frank.

FRANK
Big heart, little wallet. You know what they charge a night here?

PETER
It's all taken care of.

FRANK
(relieved)
Well, Merry Christmas.

BUZZ
(to Kevin)
Thanks, man. You saved us from Florida. This place is cool.

FRANK
(to Kevin)
So, Kev, what'd you do here all alone in the Big Apple?

KEVIN
(with a knowing grin)
Same thing I did last year.

EXT. HOTEL. DAWN

Two large Duncan's Toy Chest trucks are parked in front of the hotel. Uniformed DELIVERY MEN are unloading gifts.

INT. HOTEL. LOBBY

HT0000001

DELIVERY MEN pushing handcarts and baggage carts loaded with gifts stream across the lobby. HOTEL EMPLOYEES follow with a great, fat Christmas tree.

INT. HOTEL ROOM. BED

Kevin, Fuller and Brooke are sleeping in a double bed. Fuller pops up.

FULLER
Holy Smokes! It's morning!

Kevin sits up.

FULLER
It's Christmas morning, man!

KEVIN
Fuller? Don't get your hopes up.

FULLER
Huh?

KEVIN
I'm not sure Santa Claus goes to hotels.

FULLER
Are you nuts? He's omnipresent. He goes everywhere.

He leaps out of the bed. Brooke follows.

FULLER
EVERYBODY WAKE UP!

INT. HOTEL SUITE. ADJOINING ROOM

Fuller and Brooke race through Frank and Leslie's room. Rod and Tracey are sleeping on cots.

FULLER
Wake up, Dad!

INT. HOTEL SUITE. LIVING ROOM

Fuller and Brooke charge into the room. They slam on the brakes.

THEIR POV

A decorated Christmas tree and hundreds of wrapped gifts.

INT. HOTEL SUITE

Peter and Kate come out of their bedroom, yawning. They stop as suddenly as the kids. Buzz, Jeff, Linnie and Megan walk in and are struck just as hard.

BUZZ
Are we in the right room?

INT. HOTEL SUITE **HT0000001**

Frank and Leslie, followed by Rod and Tracey, walk in. Frank's yawning and scratching his ass. He freezes in mid-yawn and mid-scratch.

CU. KEVIN

He squeezes past Uncle Frank to see the gifts. His eyes widen.

KEVIN
Wow!

INT. HOTEL SUITE. LIVING ROOM

Fuller and Brooke wade into the gifts. The parents exchange shrugs. They slowly look to Kevin.

PETER
Kev? Did you have something to do with this?

CU. KEVIN

He smiles.

KEVIN

You never know.

EXT. HOTEL. WINDOW

An orgy of gift opening. Kevin looks out the window.

CU. KEVIN

He looks down to the park.

HIS POV

The Pigeon Lady is below, arms held wide, covered with pigeons. They take to the wing. She waves to Kevin.

CU. KEVIN

He smiles and returns the wave. He looks up.

HIS POV

The pigeons soar into the air.

EXT. SKY

HT00000001

The flock of pigeons grows and grows as it makes sweeping circles over the city. CAMERA BOOMS DOWN TO to the Christmas tree at Rockefeller center. MUSIC UP. FADE OUT.

END